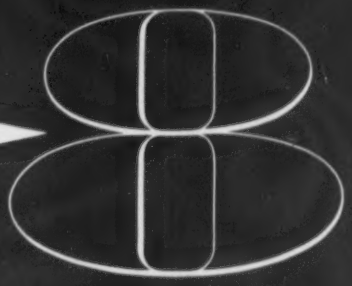
Leading Publication in the World of Offset-Letterpress Printing



The Inland Printer

August • 1956

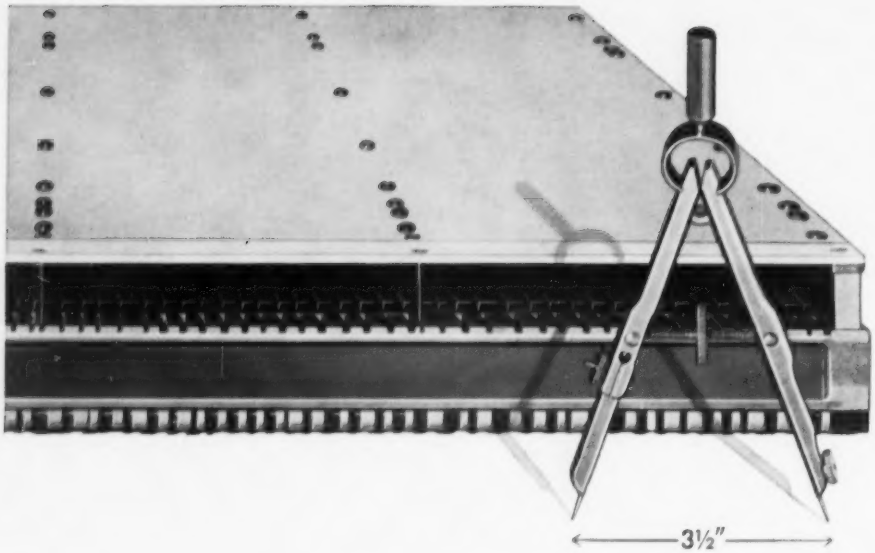
Financing a Printing Plant to Success

Poster Paints and Enamels in Screen Printing

Foreman's Management Program Aids Work Simplification

When You Get Ready to Build a New Printing Plant

How Offset Can Help Letterpress Printers



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2-line composition as cast, opened to show make-up of individual slugs

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AUGUST 1956
Vol. 137 No. 5

The Inland Printer

THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Synergetic—That's Us!!

Editor, *The Inland Printer*:

After receiving my July copy of *The Inland Printer*, I read it from cover to cover, which is my usual practice.

Therefore, I couldn't help but notice your comment in "The Last Word" regarding our synergism booklet. I just wanted to thank you for your most complimentary comment which really makes me feel good since it emanates from an acknowledged expert in the fields of graphic arts and public relations.

—F. J. Bagamery, Secretary and General Manager, Graphic Arts Association of Illinois, Inc., Chicago

Four Proofreaders Missed It!!

Editor, *The Inland Printer*:

Although you are a busy man, I sincerely hope you'll find time to read this letter from New Zealand. Being an admirer of Americans and their business methods, I feel that you will oblige by answering a question.

In the April edition of *The Inland Printer* which our office regularly receives, I was interested to read on page 124 headed "The Last Word" some informative paragraphs. One of them recommended to proofreaders as a test from dictation commencing "a harassed peddler—."

Reading through to the end, I found the word "dessicated" spelt with two (s) and one (c). Also the word "fulfill" with two final (l's).

Here in New Zealand and I believe throughout the British Commonwealth, it is customary to spell "desiccated" with one (s) and two (c's) and "fulfil" with one final (l).

(Turn to page 4)

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Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 79 West Monroe Street, Chicago 3, Illinois.

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ABP Associated Business Papers MPA Magazine Publishers Assn. ABC Audit Bureau of Circulations

Multiple Business Forms

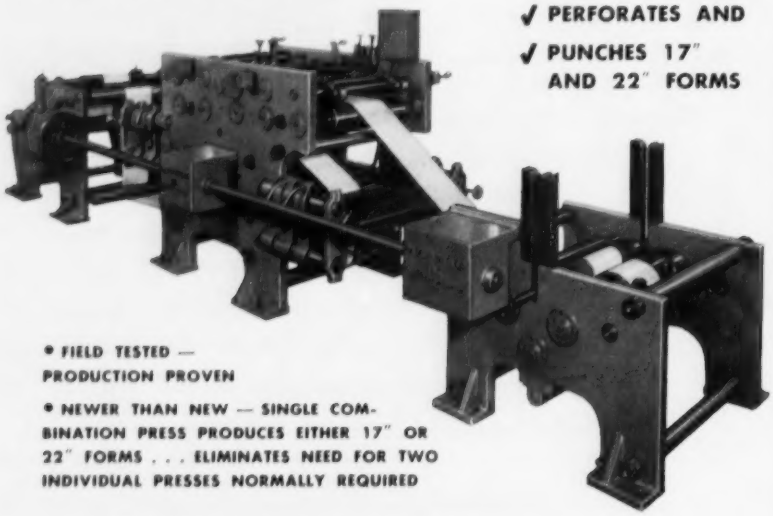
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LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

Naturally I checked with dictionaries and was puzzled with your spelling.

My query is: Is it standard American practice to spell that way *er*, (and I pause to suggest) could it be a mistake?

In view of the fact that so few mistakes occur in your journal I am curious.

Would it be asking too much of you to check and advise me at your leisure?

—H. J. Spence, Christchurch Press, Christchurch, New Zealand

(Editor's Note: We bow our humble head in shame. We were guilty of copying something without checking the spelling of each and every word with Webster. *Desiccated* is the one and only way to spell the word, Webster says. However, a bright smile comes to our face when we tell you Webster spells it *fulfill* and *fulfil* in that order. It seems to be custom in the United States to spell it *fulfill*.)

Your Questions Overwhelm Us

Editor, The Inland Printer:

There have been a number of articles in your fine magazine and others about the need for trained personnel in the printing industry.

What part do the trade schools and colleges play in relieving this shortage? How valuable is an A.A.S. or B.S. degree (from a school like R.I.T., say,) in getting a job, particularly in a small shop?

Is the craftsman with such a degree any better off economically than the one who got all his training in the shop?

If so, how much percentagewise?

Proportionately, how many graduates end up in management and how many stay in the shop?

These are questions that must be answered before a decision can be reached about the value of technical schooling to the individual who will be tomorrow's craftsman.

I am trying to decide if the expenditure of two or three or four years of my time and several thousand dollars will be worth while in realizing my ambition to be a skilled stripper-cameraman.

Incidentally, why don't you run a list of schools where printing and/or litho instruction is available? It would be a very useful quarterly feature if kept up to date.

—Thomas Coates, Dallas, Texas

(Editor's note: You've given us a large order and we'll answer you in detail by letter since space is so limited here. Ask us another some time.)

Wants Production System Articles

Editor, The Inland Printer:

Why don't you run some articles on production systems in printing plants? I've looked high and low but can't find any in your mag.

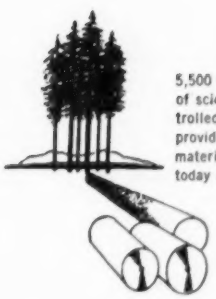
—Gordon Johnson, Reno, Nevada

(Editor's Note: Where have you been for the last two or three years? *The Inland Printer* has run at least half-dozen on this subject recently. See IP files in your library if you don't have them.)



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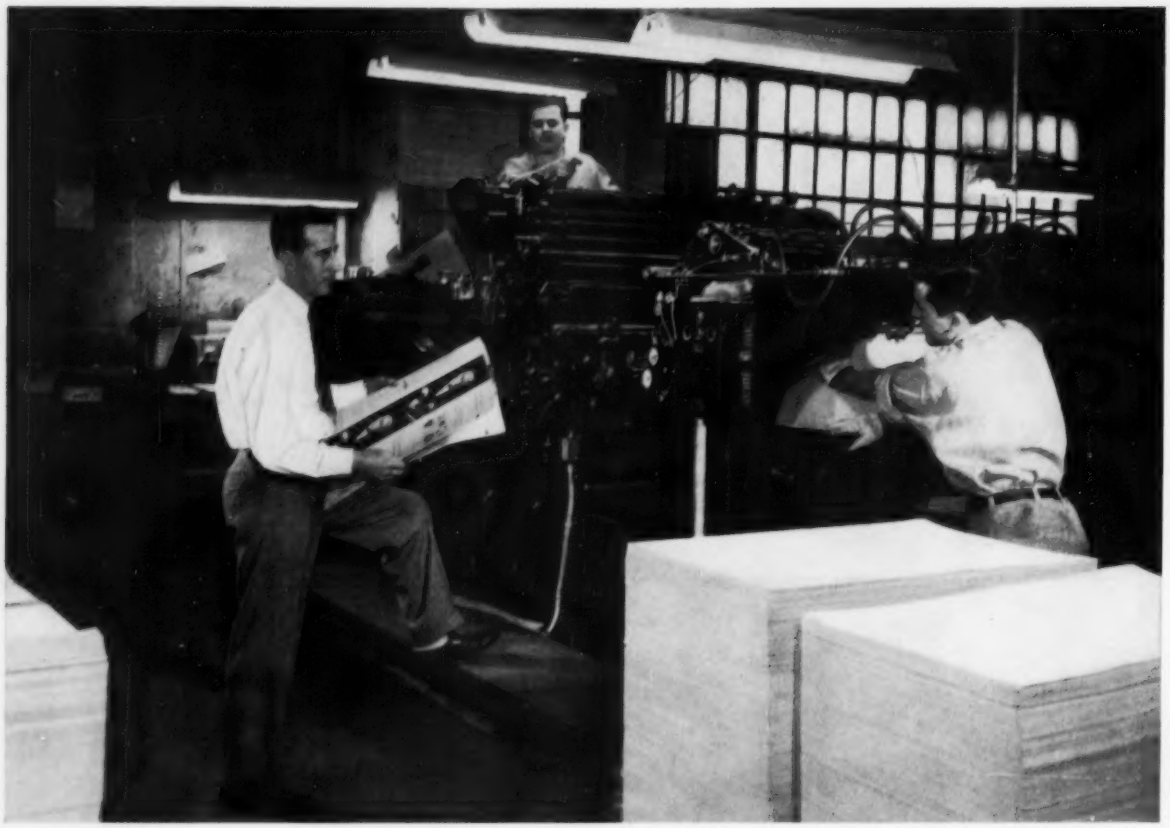
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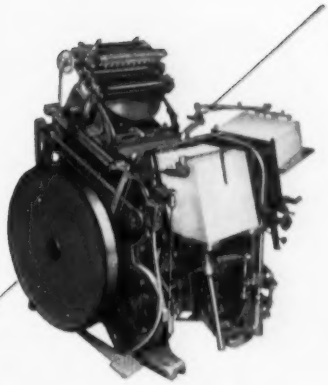
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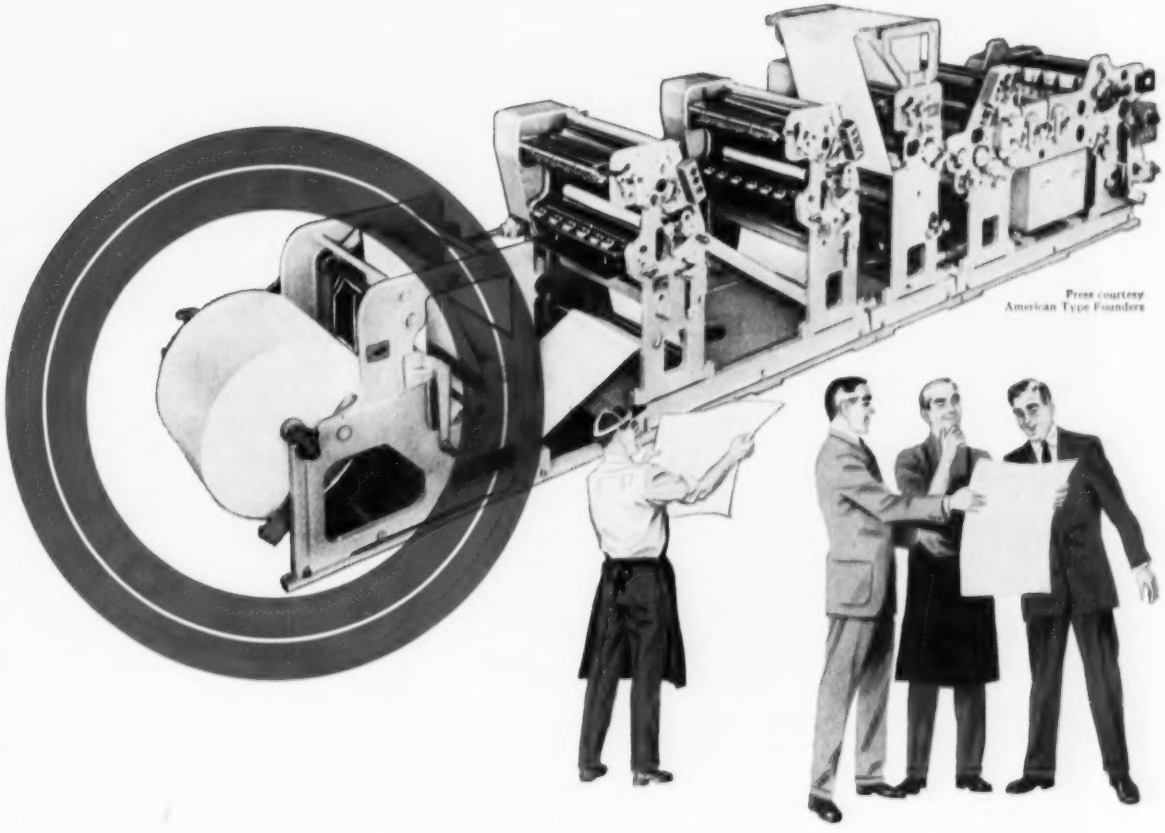
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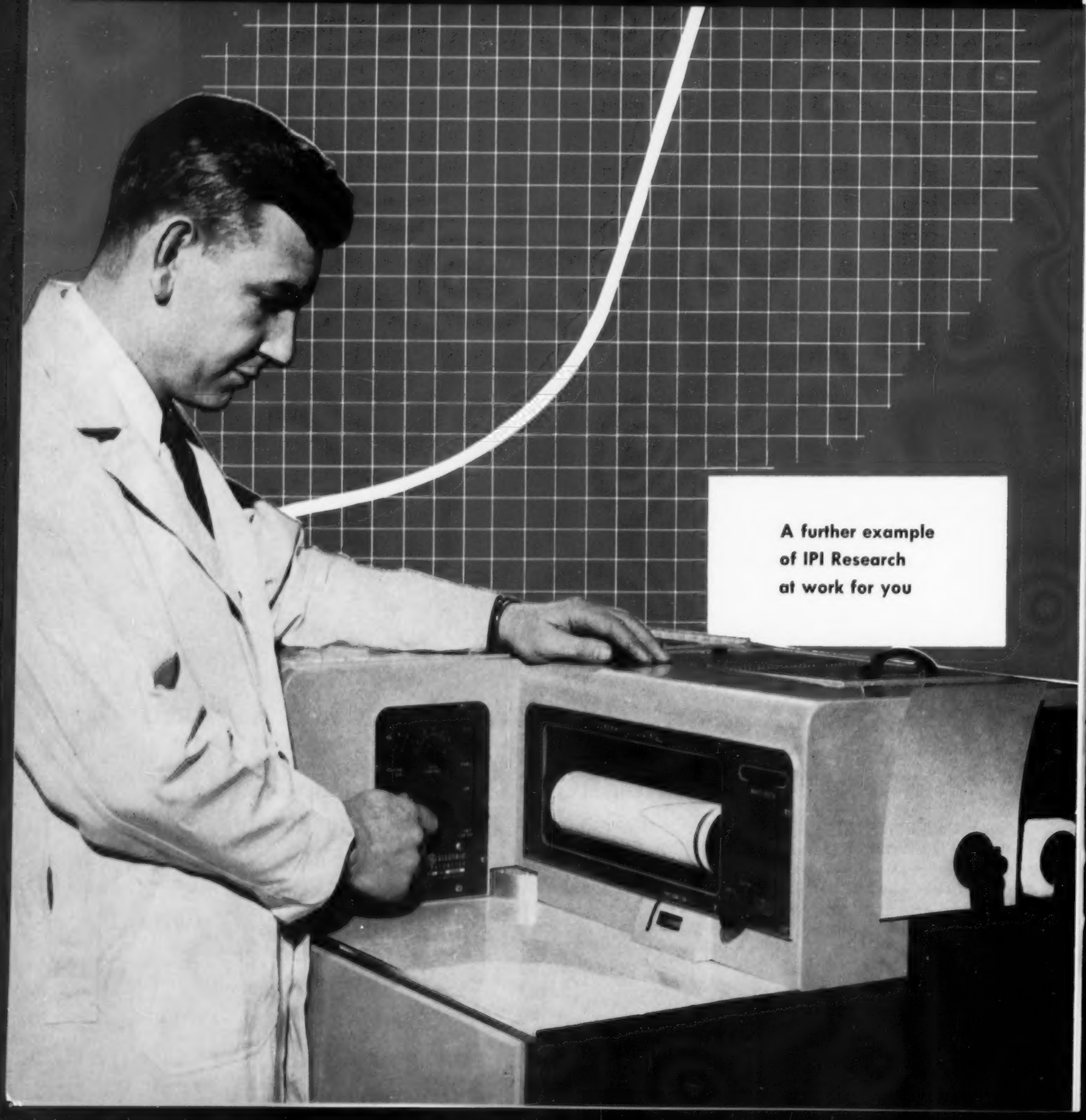
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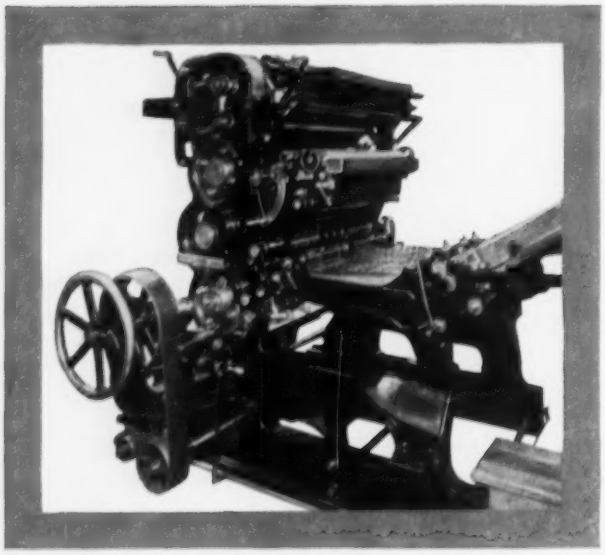
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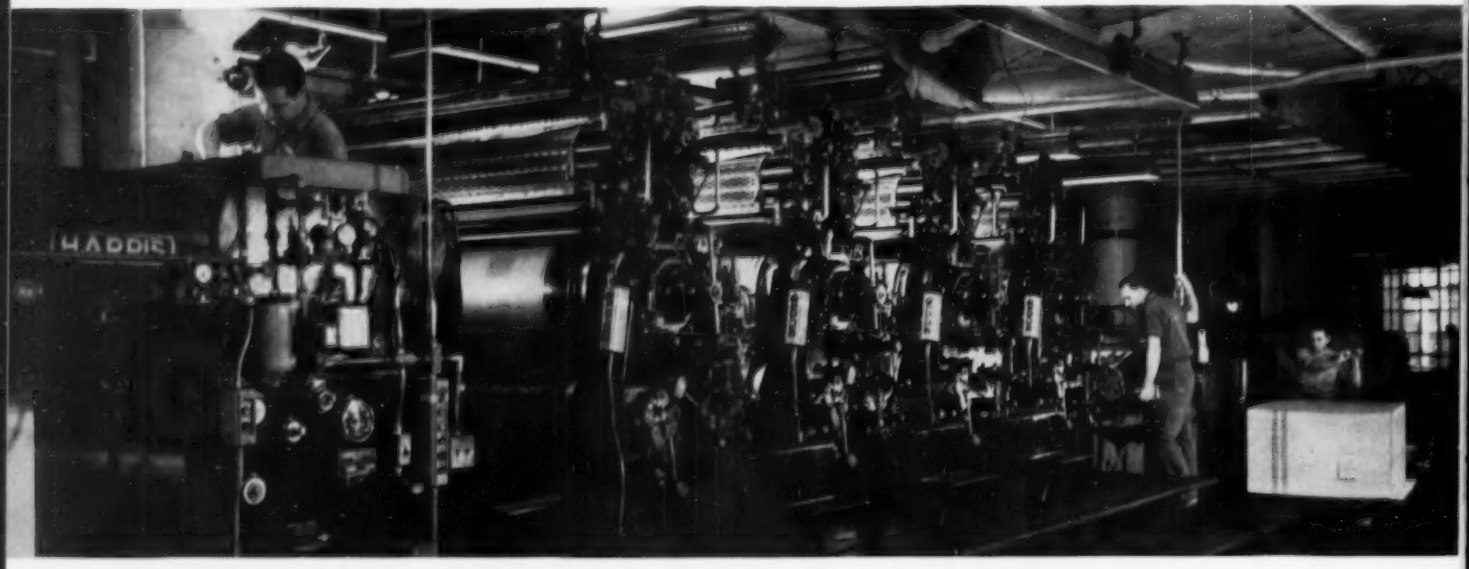
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Harris-Seybold and the industry grew side by side. As we observe the Golden Anniversary of the first Harris offset press, two facts seem especially significant:

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*These are the rates for printed matter. They are often lower for larger shipments. Rates shown are for information only, are subject to change, and do not include the 3% federal tax on domestic shipments.



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WEST VIRGINIA PULP AND PAPER COMPANY

230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
503 Market Street, San Francisco 5

Photographer Rolf Tietgens, creator of this cover, was born in Hamburg in 1911. After training at Raiman Schule, Berlin, he did documentary film work in Germany and Switzerland. He is now engaged in editorial photography and advertising design in this country. His work has been exhibited at the Museum of Modern Art, Princeton University, Phillips Academy, and America House. He is a regular contributor to leading magazines, and has published books on the American Indians and the city of Hamburg.




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Quick-as-a-wink!
GETS HANDS REALLY CLEAN!



For a fast, thorough clean-up job, nothing beats KLEX PUMICE SOAP! This hard-milled, mildly abrasive soap cuts ink, grease, dirt—*fast!* Cleans grimy, stained hands completely, yet gently. Exceptionally long lasting. Lathers freely in any water—hard or soft, hot or cold!

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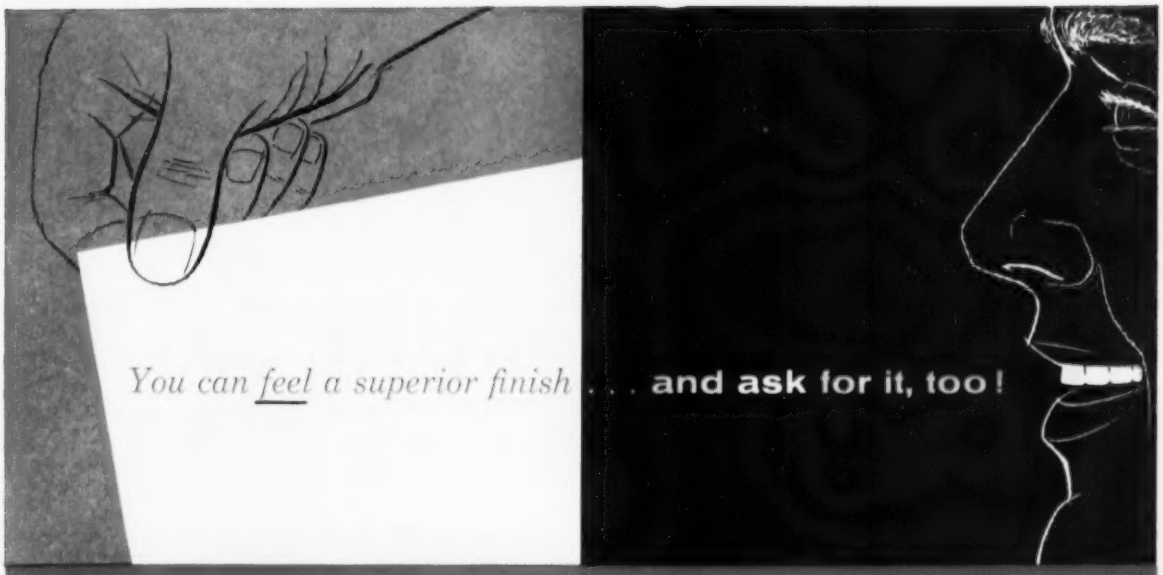




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Order the economical 125 or 200-lb. drum today!



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Here are Edgar Coating Clay crystals magnified 30,000 times. Flat, plate-like "hexagons", they orient themselves to form a paper surface that is smooth, clean, crisp, flat, bright and non-abrasive . . . with exceptional opacity and perfect ink receptivity.



Edgar Coating Clays—by M & C—give coated papers a perfect surface texture and smoothness—the kind of finish that labels your printing job "top flight" right from the start.

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We Invite You—as a printing craftsman—to specify papers coated with Edgar Clays . . . probably as close as your nearest paper house.

Edgar **EDGAR PRODUCTS** *from . . .*

M&C **MINERALS & CHEMICALS CORPORATION OF AMERICA**

7 ESSEX TURNPIKE, MENLO PARK, NEW JERSEY

Finest Paper Clays Modern Technology Can Produce

EDGAR

Coating and Filler

CLAYS


Here's why
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of all genuinely
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1st BECAUSE... Atlantic Bond is the only paper which shows the substance weight as part of its genuine watermark!
1st BECAUSE... Atlantic Bond is made better! It looks so much whiter, brighter. It snaps and crackles...feels so good to the touch!
1st BECAUSE... Atlantic Bond, "The Printers' Paper," assures you better impressions...sharper, clearer halftones...a constant affinity for ink!
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Find out for yourself why *Atlantic Bond is America's best selling genuinely watermarked #1 Sulphite!* Ask your Atlantic Merchant for a free sample packet.
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MANIFEST BOND
Products of Eastern Corporation · Mills in Bangor and Lincoln, Maine

The surest way to more printing production profits is to increase output of your present equipment without sacrifice in quality. And, if you can improve quality at the same time, you are competition and hard to beat!

ANNOUNCING

THE NEW, REVOLUTIONARY
OXY-DRY SHEET CLEANER

You BUY MORE PROFITS when you purchase the OXY-DRY SHEET CLEANER. Actual tests* show that your presses will deliver about 5% *more* impressions per hour, you'll stop the presses for wash-up about 12 times *less* per shift, save about 100 press sheets and the ink wasted in restarting after washups. This means that inside one year the OXY-DRY SHEET CLEANER will pay for itself...after that, it's all profits for you. Maintenance, repair and service will be negligible...the equipment is engineered to last the life of the press.

The OXY-DRY SHEET CLEANER is the *only* sheet cleaner that uses both air and suction ★ Operates within ⅛" of sheet for positive consistent cleaning action ★ Improves register control ★ Dry spray can be used *every* time sheet goes through the press ★ Can be installed in two hours on either web or sheet fed presses ★ Flexible—one vacuum-blower differential unit can be moved from press to press to operate any OXY-DRY cleaner head in your plant ★ Successful installations have been made in Meredith Publishing Co., Kable Bros., Popular Mechanics and other leading printing plants where speed and quality are constant aims...Increased profits they are getting can be yours too ★ To get more information on OXY-DRY SHEET CLEANERS, write, wire or phone us now.

* 5 Color Cottrell 36" x 48"—Sheet Fed
More details on request

OXY-DRY *means more profits for the graphic arts industry*

OXY-DRY SHEET CLEANER CORPORATION

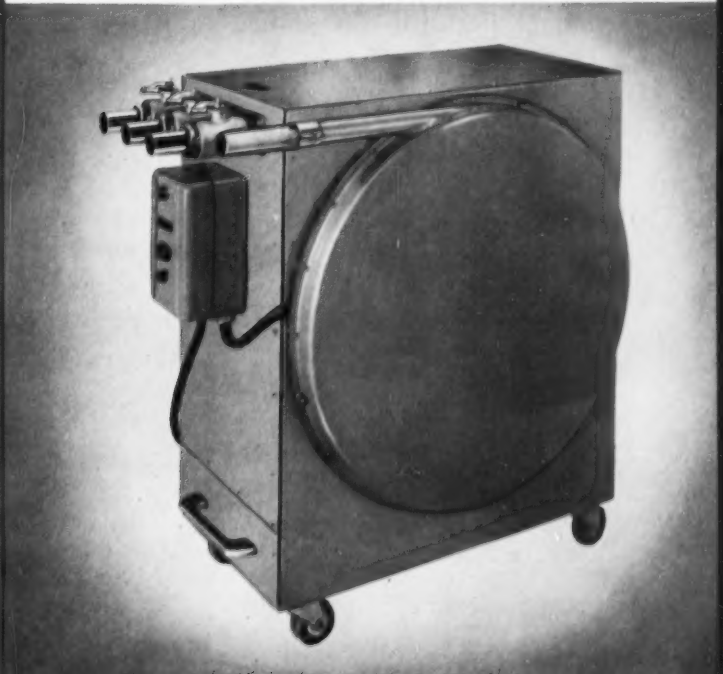
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NEW YORK **CHICAGO** SAN FRANCISCO

Photo below shows close-ups of the OXY-DRY SHEET CLEANER vacuum-blower head and head face.



Photo below shows the vacuum-blower differential unit for the OXY-DRY SHEET CLEANER





We have two 48 inch screens
150-133 line to fit
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DAY & NIGHT

The Macey Collator

. . . which automatically gathers printed sheets and mixed pieces of varying weights and sizes . . .

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Pitney-Bowes

Originators of the postage meter . . . leading maker of mailing machines . . . with offices in 94 cities in the U.S. and Canada



This 8 station model will gather up to 32,000 pieces an hour . . . handles sheet sizes from 3" x 5" to 12" x 17" . . . Also available in 4, 12 and 16 station models . . . Can be equipped with automatic stacker, and wire stapler

Fast & efficient work saver–

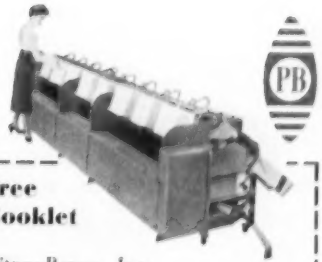
Gathering or assembling by hand is slow and tedious, usually takes a lot of time, a lot of people, or both; disrupts office routine, diverts high salaried workers from their regular jobs.

This new Macey Collator is highly efficient, easy to operate—can gather, stack and staple from 3,000 to 4,000 sets, or as many as 64,000 letter weight sheets an hour on the largest model.

It is wholly automatic, and extremely accurate. The top sheet is lifted by air, carried by suction to the conveyor tray. Each collated set is checked for thickness. A faulty set will cause a stoppage, which is indicated by lights, and can be remedied in seconds.

This machine is worth its cost in convenience alone, and soon pays for itself in personnel problems avoided, time saved, and faster distribution and mailing. Hundreds of users find the Collator invaluable in assembling form letters, bulletins, price lists, catalogues, instruction manuals, etc.

The Macey Collator is now backed by Pitney-Bowes expert service from 259 locations. Call the nearest PB office for information, or send coupon for free booklet and case studies.



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your work is as good as your bond . . . and



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Hamilton Bond is so clean and flawless that it's a pleasure just to look at it. Your pleasure mounts when you put it on your presses. For the beautifully smooth surface, the genuine watermark, and the precision cutting all mean that it *prints well.* It is prehumidified and moisture-proof wrapped, too, so that it *lies flat and feeds well.* And there's no lint or fuzziness, for every sheet is surface sized. Always *uniform in quality,* Hamilton Bond is available in a brilliant white and 10 practical colors. Here is a paper to give you satisfaction in all ways . . . always!

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HAMILTON PAPERS W. C. Hamilton & Sons, Miquon, Pa. • Offices in New York, Chicago, Los Angeles



- Prints any number of colors in a single run
- Prints one or both sides at the same time
- Die cuts any size, any shape with male steel-rule dies
- Prints paper, board, silk, cotton, heat-seal, gummed, ungummed, or any type of label or tag material
- Slits, perforates, numbers, punches, eyelets, and patches reinforcements—*as it prints*
- Delivers finished product cut-off, rewound, or zig-zag folded
- Up to 7500 impressions per hour!

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These jobs from paper roll to finished product in one run:

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TAGS—merchandise, shipping, manifold.
COUNTER DISPLAYS—up to 12″ x 12″.
BAG HEADERS—and other specialties, forms, and tickets.

NEW ERA

Auxiliary equipment for Stringing, Knotting, Wiring, etc. available from Graeber Stringing & Wiring Machine Company, division of New Era Manufacturing Company.

Manufacturing Co.
376 Eleventh Avenue,
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A BALTIMORE PRINTER

says...

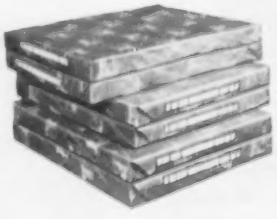
"Trojan 3-D® Gummed Paper saves me 50% in costs after printing"

This enormous saving is realized through the better handling qualities of TROJAN 3D GUMMED PRINTING PAPERS . . . savings in trimming and diecutting, padding and boxing. The 3D process gives these remarkable papers the characteristic of lying flatter over a wider range of humidity. They also feed and deliver much faster and better.

A
Complete Line of
Gummed Printing Papers
in Sheets and Rolls

LABEL PAPERS
STAMP PAPERS
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LAMINATED PAPERS
LAMINATED FABRICS
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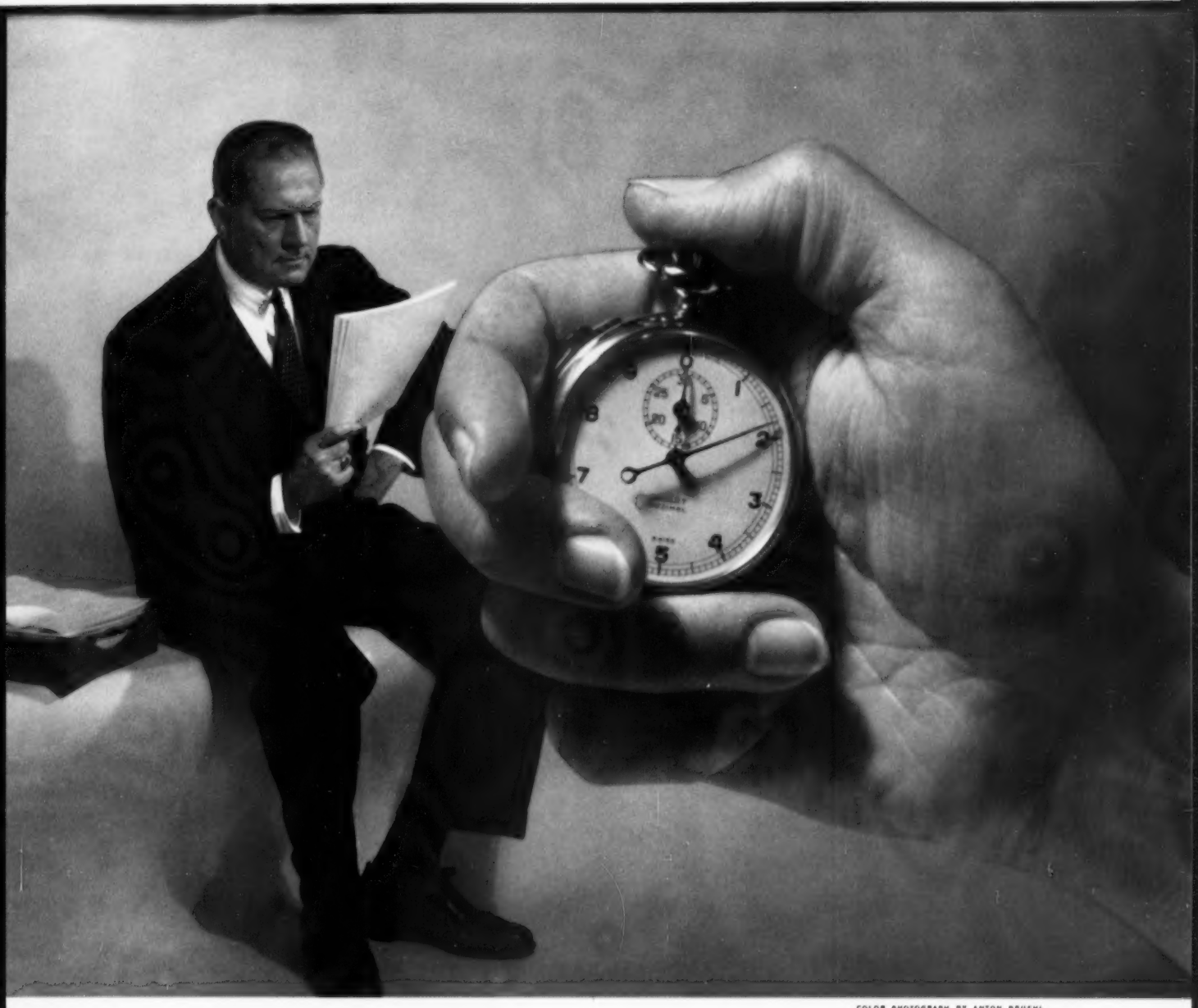




The GUMMED PRODUCTS Company

. . . A subsidiary of
St. Regis Paper Company

Main Offices and Mills: **TROY, OHIO**—*Sales Offices: Atlanta, Chicago, Cincinnati, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco— Distributors from coast to coast.*



COLOR PHOTOGRAPH BY ANTON BRUEHL

Ready... Set... Read!

Imagine this is your customer holding your letter. Figure you have just two minutes to put your message across—make the right kind of impression. How will you stand at the finish?

Your answer depends largely on your letterhead. If it's on HOWARD BOND you can be sure it shows off a crisp, clean typing job to full advantage. You know your messages can be read quickly and easily.

And, with HOWARD BOND, you know your letterhead reflects your own fine business personality with a fine paper "feel" when it's held in your customer's hands.

If your present letterhead isn't making the most of the two-minute "calls" you make by mail, ask your printer or paper merchant to show you HOWARD BOND samples. Available in *whitest* white and twelve attractive colors.

* * *

PRINTERS! *This message appears in advertising magazines read by your customers.*

HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph Howard Writing • Howard Posting Ledger

Printed on Maxwell Offset *Basis 80—Wove finish*



Doesn't color reproduce better on Maxwell Offset?

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / Franklin, Ohio

We'd be pleased to send you samples of our seven finishes and two tints

Printed on Maxwell Offset—*Basis 80—Wove finish*

COLOR PHOTOGRAPH BY ANTON BRUEHL



NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

Postal Rate Battle Off As Congress Adjourns

Administration lost battle to raise postal rates by some $430-million . . . July 26 Senate sub-committeemen voted to table bill House passed 217-165 on July 6. Hearings started July 17 could not be completed before Congress adjourned. Battle will begin again when Congress reconvenes.

New Rotary Letterpress Rumored in Design Stages

Sensational developments in letterpress field coming? It's rumored small-size rotary letterpress is now in the design stage in plant of leading press manufacturer, striving for press which will print from thin, wrap-around plates not more than .025-inch thick, etched as combination units. Plates would be made by photoengraving methods.

PIA '55-'56 Ratios Show 3.47% Profit Continues

Printing Industry of America's 1955-56 Ratios for Printing Management are out. Net earnings in U.S. printing plants (including lithographic) same as 1954-55 . . . profits before taxes took another drop from 6.49% to 6.11%, but with lower taxes line has been held. Federal taxes in 1954-55 report were 3.02% and 2.64% in current report . . . lowest since 1945. Profit 3.47% after taxes both years.

92% of U. S. Printers Have 1 to 50 Employees

Printing shops with 1 to 3 persons constitute 37.8% of U.S. printing establishments, according to American Type Founders survey; 4 to 7 employees in 23.9% of shops; 8 to 19 employees, 19.8%; 20 to 49 employees, 10.6%; 50 to 99 employees, 3.9%; 100 to 400 employees, 3.4%; 500 or more employees, .06%.

New S. S. Benefits Up Payroll Taxes ¼% Jan. 1

Your payroll tax rates will go up ¼% each on employer and employee next Jan. 1 to help pay for bigger and better benefits under liberalized Social Security. Means higher costs for business, more pressure to up prices.

George Rice, LA Printer, Chairman PIA Convention

Printing Industry of America 70th convention in Los Angeles Oct. 30-Nov. 2 getting program details under way in new Washington headquarters. George Rice III of George Rice and Sons, Los Angeles, is general chairman.

(Over)

NEWSLETTER

(Continued)

Printing Employment Up

Employment in printing and publishing up 12%, preliminary census figures show. Up 47% in commercial printing, 100% up in lithography. Figures are 1954 over 1947.

Newsprint Still Tight; Paper Sales Soaring

Newsprint still in very tight supply . . . small users worst off . . . can't get any relief. Big demand seen for years to come. Paper sales still soaring and some grades in short supply . . . prices up a little in next few months. Paperboard stocks good . . . output below capacity . . . demand may rise this fall. Magazine publishers planning ad rate boosts to cover higher costs.

Gates of Hell Almost Trap GOP Committeemen

Collector's items now are the covers for the GOP convention program in San Francisco. GOP National Committee threw out the first cover and substituted another after SF printer had run two colors of 13,000. Reason: illustration on front featured Rodin statuary group representing three damned souls at the gates of Hell. Infernal significance finally dawned on GOP. New cover features Ike and Cow Palace where convention will be held.

Donnelley Report Shows Sales and Earnings Up

R. R. Donnelley & Sons Co., giant Chicago printers, show increases in both sales and earnings in first published semiannual report . . . first public offering of company stock was made in June. Net income for first 6 months ended June 30 was $3,697,000 compared with $3,208,000 for same 1955 period. Sales increased to $52,212,000 from $45,773,000 in first half of 1955.

ATF Will Distribute C & P Equipment Again

American Type Founders, which sold and distributed Chandler & Price products from 1892 to 1952, is again handling complete line of C&P presses, paper cutters, accessories. Details in September IP.

Printed Matter Fourth

Printed matter ranked fourth in tonnage among all types of air freight flown by United Air Lines in 1956 first half. Machinery and machine parts in first place.

11% Jump in Shipments For Nekoosa-Edwards

Record shipments of 66,361 tons resulted in sales revenue totaling $20-million for first 6 months of 1956, Nekoosa-Edwards Paper Co. shareholders told at annual meeting July 28 . . . 11% greater than same period last year.

LEADING BUSINESS AND TECHNICAL JOURNAL IN THE WORLD OF LITHOGRAPHIC AND LETTERPRESS PRINTING

The Inland Printer

AUGUST • 1956
VOL. 137 • NO. 5

Financing Printing Plant to Success

- **Here's how the Bodine Printing Company of Michigan City, Indiana, achieved an enviable record**
- **Photography studio in 1940 bought small offset duplicator, got into printing business fast**
- **In the red $9,000 in 1941, company had over $400,000 in sales in 1955, 6.29 per cent profit**

By Don M. Nixon

President of the Bodine Printing Company

★ This is a case history of how a plant with from 3 to 50 personnel, and with significant changes in its sales volume, has managed its working capital and arranged its own financing—in our case, all of this through a local bank in Michigan City, Ind.

Here, then, is a brief bit of background, then the chronological order of sales increases, percentages of profit, and a recording of each loan made.

In 1940 a photography studio in Michigan City, Ind., had the brilliant idea that the purchase of an offset duplicator (perhaps some of you will recall the ads in the trade publications then: "Any office girl can run one!") which would enable the studio to promote, through direct mail, industrial photography within the Calumet area. Before the first piece of direct mail was even designed, one of two local factories which had been informed of this revolutionary printing device purchase started sending the studio their engineering tracings for standard 8½x11 black and white reproductions.

I didn't start with the firm until April, 1941, but to the best of my knowledge nothing was ever printed on that original duplicator by way of sales promotion for the Bodine Studio for it was kept busy with customers' work!

In October, 1940, the owner decided to buy a new 17x22 Harris offset press. Salesmen sold in those days and the studio accepted shipment of a 20x24 darkroom camera, plate whirler, vacuum frame, hand lever cutter and a supply of film and zinc plates. These were unpacked, uncrated, and installed in the basement of a barber shop next door (obviously no one had heard about the effect of high humidity on lithographic materials).

Then came the press, too big for the door going down into the basement, so a room was rented about half a block away. There the press, together with all the other related equipment which was brought up from the dark, musty basement, was installed and the Offset Printing Division of the Bodine Studio was in business.

All equipment purchases up to then had been on a sales contract basis: 10 per cent down, ten years to pay the manufacturer for the balance. Fortunately, the studio had the 10 per cent cash, borrowed nothing.

Well, we had the equipment and personnel, we had the materials, we had the customers—and we certainly had our troubles! It was at that time I was employed to run the duplicator that the office girl couldn't run! Also, I got my daily workout on that hand lever cutter. And I got paid overtime, too, for running the baler at night, bundling up the spoilage!

The owner was becoming less and less interested in this new-born offset printing division, but still envisioned possibilities if more capital was acquired, so he invited his brother-in-law, who invested about $12,500.

By the end of the year 1941, the combined photography studio and printing operations had sustained losses of approximately $9,000. They were also somewhat behind on their payments to equipment manufacturers, suppliers of paper and ink, and a couple of people on the payroll, especially the one who was putting in overtime on the baling machine!

In 1942 this brother-in-law and I became partners in the printing business, buying out the original owner. In my partner's case, it was a matter of trading off photography studio stock; in my case it meant securing a personal loan from

Don Nixon and Charles Norris Brought Bodine Printing Company to Financial Success

Don M. Nixon, president of Bodine Printing Co. in Michigan City, Ind., originally presented material in the accompanying article at the Louisville conference for financial executives sponsored by Printing Industry of America.

Mr. Nixon is a graduate of Culver Military Academy, Culver, Ind., class of 1929. From 1929 to 1934, he worked with U. S. Army intelligence.

Then he joined the advertising department of the *Chicago Herald-Examiner*. When his father died in 1935, Mr. Nixon came to Michigan City and joined the advertising department of the *Michigan City Dispatch*, which his father owned.

In 1941, he joined Bodine Studio as a Multilith operator and Varitypist, buying into the firm as a partner in 1942. By 1945, the printing operation outgrew its status as a part of the photo studio. The company was reorganized under its present name with Mr. Nixon as president and general manager.

Don M. Nixon



Charles D. Norris



Mr. Nixon helped to organize and was second president of the Michiana Club of Printing House Craftsmen. He is secretary-treasurer of Associates Imprinting Co. and is a director of Printing Industries of Indiana, Inc.

Charles D. Norris is chairman of Bodine's board of directors and secretary-treasurer of the corporation. He's a native of Ohio, attended Ohio State, worked as a mechanical engineer for several years.

Mr. Norris was originally part owner of Bodine Studio, retained ownership of studio for a short time after operations were separated, later sold it to invest more capital in printing firm. He has been principally active in real estate, production, and maintenance phases of the company's operation.

Financial Statements Are to Management What X-rays Are to Doctors

Most printing plants require their bookkeeper or accountant to furnish them with a periodic balance sheet and operating statement. Unfortunately, many firms do not require that their accounts "run the critical ratios" on the statements.

Many employers look only at the last figure on the operating statement—net profit—and then file the report. This is like reading the end of a novel and skipping all the rest.

Running the critical ratios on your financial statement reveals many business ills and furnishes the base on which management should be guided in its business decisions. What ratios should be run? What should the ratio be? What do they tell owners?

1. *Current Ratio:* Current assets divided by current liabilities (rule of thumb—3 to 1, reflects ease-of-payment position; bankers watch this one).

2. *Working Capital Ratio:* Working capital divided by total debt (1½ to 1).

3. *Turnover Ratio:* Net sales divided by accounts receivables—turnovers for year—(10 to 1); 365 days divided by turnover—number of days average sale was carried on the books (average 40 days).

4. *Debt Ratio:* Net worth divided by total debt (2¾ to 1—reflects capital owned to capital borrowed).

5. *Fixed Assets Ratio:* Net worth divided by fixed assets (2 to 1 or better—reflects any over investment or decline in working capital).

6. *Volume Ratio:* Sales divided by net worth (2½ to 1—reflects total volume).

7. *Net Profit Ratio:* Net profit, before federal income taxes divided by net sales. (8 per cent to 10 per cent—reflects rate of return on sales).

8. *Net Return Ratio:* Net profit divided by net worth (at least 6 per cent after taxes—reflects rate of return on capital invested).

Ask your accountant to run the above critical ratios on your next operating statement and balance sheet. Do it periodically thereafter. Plant owners will reap dividends from the critical ratio information obtained. Successful diagnosis depends on analyzing all symptoms.

the bank. Personnel changes resulted in my taking over the financial and sales management, while my partner handled the production end of the business. Sales in 1942 amounted to $21,000, out of which we squeezed a profit of $875. This was after taxes, and after our magnificent salaries of $35 per week.

In 1943 sales climbed 50 per cent, but so did expenses, and the partners continued on the $35 weekly salaries in order to purchase miscellaneous small pieces of equipment, then, as now, purchased new.

In 1944—and this was another lush year for anyone who went after business—sales climbed another 75 per cent. Good men were on premium wage scales, and while we didn't patronize the black market, some of the paper and inks were a little gray!

By 1945 we were convinced that there was a place for us in the printing industry. Locally, there were six other print shops, none of which, however, had tackled the mysteries of offset. On the other hand, we had not yet acquired any letterpress equipment except a small snapper used for numbering, scoring and perforating.

And as yet, ever since forming our partnership, we had not borrowed any money for operating capital. The partners remained on very low salaries and fought for profits with which to expand.

Toward the end of 1945 it was decided that some type, type cabinets, makeup stone, saw, and other composing room equipment and materials would provide escapement from the trade houses in South Bend, Chicago, and elsewhere, and we approached one of the local banks for the first time.

You can imagine our chagrin when we were turned down! This bank looked properly askance at our shaky position indicated by lack of sufficient working capital, over-expenditures for equipment and inventory, poor history of credit relations with several suppliers.

Appealed to Suppliers

Though dismayed, we were still determined. My partner and I made personal visits to each and every one of our suppliers. With them we briefly discussed our past, but dwelt at length on the possibilities for the future. We presented all of our balance sheets and operating statements and in effect laid out all our cards face up on the table.

With but one exception, these suppliers said, "Go back to your business and continue with your expansion plans. We will supply your needs and we will extend our discount terms 90 days. We like your forthrightness and want to help."

One of these suppliers, moreover, suggested that we affiliate with the Printing Industry of America and revise our accounting procedures in accordance with those of PIA's *Accounting and Cost Finding Manual*. We did so immediately and found this to be the best advice ever offered us. We set up a cost-finding system, balance sheets, and operating statements which could be used to compare with the Ratio Studies.

This done, we approached a second bank in town and were granted our first loan—$2,000 at 4½ per cent, secured by an equipment chattel mortgage. Between then and the end of that year, 1945, it was decided to incorporate our firm, and all of the stock was purchased by my partner, myself, and our wives. It has remained a closed corporation, with the exception of minor share holdings by our art director, ever since.

Sales at the end of 1945 totalled $81,000, with a profit of 16.86 per cent before taxes.

Definite Knowledge of Costs

While we had continued as a predominantly offset firm, expansion into the letterpress field seemed desirable. Within our area, there were no printers out trying to sell any type of printing; they were all patiently waiting for customers to come into their shops and buy. It was felt that in addition to having full time outside salesmen, we would have an even better tool by setting up our own creative art department. This was done. The combination of having a definite knowledge of our costs and basing our selling prices on these, plus the enlargement of our creative department, have up to now been the continuing stimulants to our growth.

Through grapevine sources, we were able to learn that our principal competitor, which was the job printing department of the local newspaper, was able to sell cheaply because costs of that operation were absorbed by the newspaper. There was seemingly no way of outselling such competition, so in May of 1946, we approached the bank for a second time.

An RFC participation loan of $34,260 was made; 80 per cent of this RFC at 4 per cent interest, 20 per cent of the loan with the bank at 5 per cent. This loan was secured by mortgaging all equipment and the newly acquired building (a converted garage) into which we moved the following month.

At the conclusion of negotiations for our purchase of the newspaper job department, which, incidentally, was completely letterpress, we were able to borrow a second time during that same month of May, this time $5,200 at 5 per

cent, used to make the down-payment to the paper. At the same time, we started on a regular monthly payment schedule with the bank.

By June, two years later in 1948, our mortgaged indebtedness had been reduced about $11,000 to $28,600. Principal stockholders were continuing to draw very modest salaries; no dividends were, or ever have been, paid. Thus, when we decided to buy a new 22x34 Harris offset press that month, the bank extended us a loan of $21,500. Our mortgaged indebtedness then totalled its all-time high, $50,100.

You will recall that our sales in 1945 were $81,000. In 1946 they were $150,260, much of the increase due to taking over some accounts previously serviced by the newspaper job department. Profit was 5.68 per cent. Sales in 1947 were just under $200,000, profit 6.89 per cent. In 1948 sales reached $238,000, with profits at 5.25 per cent. The year 1949 showed $253,000 in sales, 8.45 per cent profit.

In 1950, after steadily reducing our borrowed indebtedness to the bank, it was easy to make another loan of $3,000. This was secured by a real estate mortgage on ground purchased to set up an affiliated specialty imprinting corporation in another part of town.

Triple Payments Reduced Interest

Sales in 1950 reached $271,000, with 8.71 per cent profit, and in January, 1951, another loan was made for $2,300 for equity interest in more equipment. All our loans had been made at 4½-5 per cent interest per annum on the unpaid balance. We made many double, an occasional triple, and sometimes more than that, payments in order to reduce interest expense.

In 1951 sales were $289,000, profit 7.73 per cent, and 1952 sales totalled $315,000, with 9.13 per cent profit. Toward the end of 1952, all outstanding loans were consolidated into one real estate loan amounting to $20,000, again at 5 per cent. This reflected the $30,000 payments made on the $50,100 mortgage of three years previous.

This line of credit was again steadily reduced through profitable operations. Sales in 1953 were $340,000, profit 2.09 per cent. In 1954, for the first time in our brief history of operations, sales dropped below the preceding year, $4,000 to be exact, so that volume was $336,000, but profit was higher at 4.45 per cent. This drop acted as a stimulus—just as does our liking for fair competition—and in 1955 sales exceeded $403,000, with a 6.29 per cent profit.

Sales forecasts for this year, based on sales budgets and first quarter billings, indicate close to $450,000 for 1956. Profit this year to date is 12.4 per cent.

At the close of business April 30, 1956, our total mortgaged indebtedness amounted to $26,300, consisting of three loans. The balance on the original real estate loan was down to $1,158, balance on equipment chattel mortgages down to $12,000. The difference, $13,142, was a new real estate loan made to purchase a square block of property on which within the next two years we hope to construct a brand new air-conditioned, humidity-controlled building.

All of our borrowed money came from the same bank which extended the original line of credit back in 1942; and interest today is 5 per cent per annum on the unpaid balance.

For several years we made multiple payments on our schedules with the bank. We felt that this reduction in interest was worthwhile, even though our ratio of working capital to total debt was at times disturbing. Recently, however, this practice has been discontinued.

Banker Helped on Case History

Naturally I visited with our banker for some time before preparing this case history. What I asked for was the basis for extending a line of credit to us in the very beginning, and upon what different basis now was extension of credit continued. You will remember, perhaps, that our second loan was an RFC-bank participation capital loan, and the principal factors insofar as both RFC and bank were concerned at that time were the character and integrity of management and the capacity to build. I'm happy that the Bodine Printing Company qualified!

Now, with the bank alone extending this credit line, its president said that the bank's loan committee uses the four "C's" in determining risk. These are: Character, Capacity, Collateral, and Capital, in that order. Strength in any two of these is sometimes enough, and our bank's president admitted that the initial loan to us had been made at a time when character and capacity were evident, but collateral and capital almost nonexistent. Since then there has been obvious improvement.

There is one point I would like to make clear right now. No printer without customers ever made a profit. No bank

(Turn to page 80)

Next Month . . .

Activities of the National Association of Photo-Lithographers will get considerable space in the September issue of *The Inland Printer* in conjunction with the organization's annual convention in New York City's Hotel Commodore, Sept. 19-22. Other top articles will include two new plant stories: small plant, Barnes Printing Co., Kalamazoo, Mich., and large plant, Publishers Printing-Rogers Kellogg Corp., Long Island City. Watch, too, for the second of two articles on how to plan and build your new printing plant by Paul Ocken, and for additional chapters in the series on "Modern Type Display" by J. L. Frazier and screen process printing by Victor Strauss. Work simplification is very much in the news, always is, so be sure to read another one on the subject by Lillian Stemp, this time Fetter Printing Co., Louisville. Many other good, short articles, too, of the how-to-do-it kind, and lots of entertaining departments.

Last 18 ¾ Minutes of Day Are Profit Minutes

Production employees who work eight hours each day will work the following hours and their work will accomplish the following:

8 Hours x 60 Minutes Equals 480 Minutes Per Day

168	Minutes (2 hours, 48 minutes)	Materials Used
17¼	Minutes	Rent, Insurance, Taxes, Etc.
180	Minutes (3 hours)	Plant Wages, Light, Power, Spoilage
51	Minutes	Executive and Office Salaries, Bad Debts, Payroll Taxes
45	Minutes	Selling Salaries and Commissions, Traveling and Advertising Expenses.
461¼	Minutes to Pay Expenses	
480	Total for Day	
—461¼	For Expenses	
18¾	Minutes for Profit.	

It is plain to see what happens when a press or a Linotype, a cutter or a folder starts five minutes late in the morning and at lunch and stops five minutes early in the afternoon. That leaves three and three-fourths minutes for profit, and if the employee drank one Coke that day and cut off his machine to do it . . .

This is slicing the pie very thin, but if it encourages one more printer to take a closer look at his operation, and keep a closer check on his production, it's worth the effort.







Foreman's Management Program Aids Work Simplification Training

More than 150 of 220 employees of Safran Printing Company in Detroit have completed work simplification training with satisfactory results

★ Safran Printing Co. of Detroit is now using work simplification training as a natural sequence to its LTF—PIA foreman's management (FM) program. For the original 31 supervisors, foremen, and assistants who took the FM course at Safran and for new people in this capacity, work simplification supplants the job methods portion. For hourly rated employees, the work simplification program is a separate project. It is taught as a four-week course, two and a half hours a session. Many of the principles of job relations and job instructions from FM are emphasized.

More than 150 of Safran Co's. 220 employees have finished work simplification training and have received gold-filled mechanical pencils with the inscription, "Safran Printing Company—Work Simplification Course," and pocket-size certificates.

Transition Smooth and Logical

Several developments have contributed to the success of the program. Wm. H. Kronberg, who taught FM to Safran supervisors, commented that the transition from the thinking introduced at FM classes to that found in work simplification was a smooth and logical one.

For example, in FM he said, "the job methods section will help to produce greater quantities of quality products in less time by making the best use of the manpower, machines, and materials now available. The program will not make people work harder, or in a hurry . . ." As work simplification coördinator, Mr. Kronberg says the same thing but enlarges upon the illustrations, tools, and techniques to achieve improvements.

Top: W. H. Kronberg, work simplification coördinator at Safran Printing Co. in Detroit, at mat moulding press. Flow process charts for right and left hands determined this improved layout. The work is faster with 11 mats more per hour

Center: Old method of trimming printed copies required reversing half of lift before trimming head and tail. At delivery end, lift was again reversed for delivery face up. New method with reversing omitted was tried, found to work well

Bottom: Camera foreman and assistant check new down-draft table whose installation could have involved considerable plumbing expense if it had not been for careful work simplification

By Lillian Stemp

Another factor concerns Mr. Kronberg. Having been a stereotyper for 27 years, he had always prided himself on doing things the easiest way, and thought he had succeeded. To test work simplification after his return from the PIA-sponsored work simplification course for the graphic arts industry, held in December, 1953, at Lake Placid, N.Y., he tried his own department first.

Among the tools he used was the right- and left-hand chart to indicate the operation of "bump" molding stereo mats. When he got through he found that by changing the layout the work was made much easier, could be performed with less congestion, and with a savings of time, so that he could mold 11 more mats per hour.

Another improvement in his own department involved picking up molded mats from a table and placing them in a rack. The better way resulted in a savings of 12 feet of travel, four operations, and two transportations.

With the old method, after a package of 50 mats had been molded, they were on the table in helter-skelter manner. It was necessary to pick up about half of them, jog them, and take them to the rack, then return to the table, pick up the other portion, jog and carry to the rack.

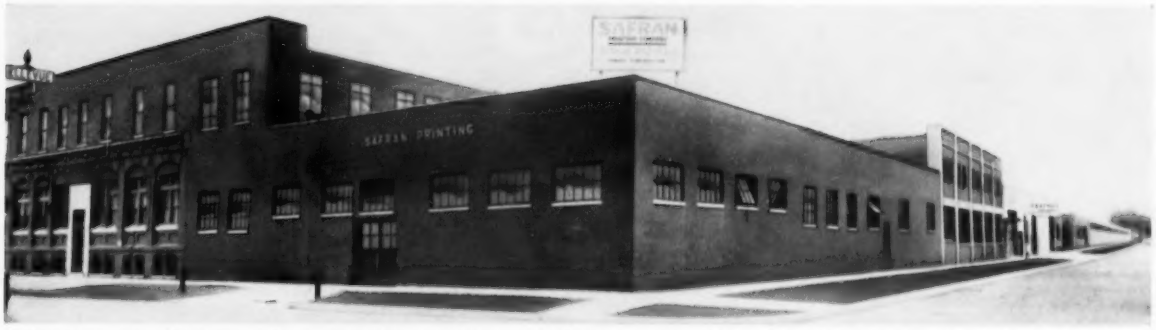
A special table was built with elevated stops on two adjacent sides. The top of the table is tilted with the corner of the table, where the two elevated sides meet, being the lowest point.

After each mat is molded, it is tossed on to the table and usually slides down into place in the corner. If it does not, the operator has time to push it into place as the pressure is being built up when molding the next mat.

Resembles Vibrating Jogger

The table resembles a vibrating jogger used in a bindery department but without a motor. By the new method, the entire 50 mats can now be picked up and carried to the rack without having to jog them. The time for the operation has also been reduced from 25 to seven seconds.

While Mr. Kronberg is enthusiastic about the various charts that are available in the work simplification program, he



Safran Printing Co. has just completed a 95x145-foot addition to its plant in Detroit and has installed two new rotary four-color offset presses to climax a million dollar expansion program for itself and associated Rotary Manifold Forms Corp. Total manufacturing space is now 120,000 square feet

warns that many employees seem to acquire the idea that work simplification is strictly chart making.

He points out that charts are generally made on certain jobs so as to break them down into details for easier analysis. Also, that they are a means of measurement in comparing a new method of doing a job with the way it was done previously.

Charts have a definite and valuable place in the program, especially on a repetitive job where even the slightest improvement is multiplied by the number of times the job is done.

Big Savings in Trimming

Mr. Kronberg tells of an improvement that involved the Brackett trimmer. The estimated time saved per lift of 25 copies was eight seconds. Although this doesn't sound like a big saving, actual time records show a reduction in trimming time on the job from 23½ hours per issue of a publication to about 16. The reason: there were 1,800 lifts of 25 copies in a run of 45,000.

The men responsible for the savings in time and effort include John Wiebe, bindery foreman, and operators Lester Short and Harvey Laskaska. The usual procedure was to trim the edge of a lift of printed copies, then reverse half of the lift before trimming the head and tail so as to balance the lift. Ordinarily, the stitched edge of the lift is thicker than the open edge.

Similar jobs were stacked on a skid as they came off the delivery belt. But in this case the company that mailed the publications wanted them all delivered face up. This meant that the take-off man had to turn the part of the lift, which had just been reversed, back to its original position. When the steps were challenged it was found that the operator could trim the job without reversing half of the lift.

It is often said that placed in the right "climate" work simplification will grow fast. The right "climate" has existed at Safran Printing, particularly in the matter of the consultative approach, one of the basic principles of the work simplification program.

Hyman and David Safran and the superintendent of the plant meet with their foremen weekly to discuss production problems. "Every Friday morning at nine" is a habit. When men get in the habit of discussing their work problems with one another at the meetings, it is easy to extend that type of management to the floor the rest of the week.

Here is what can happen when that approach is used. Jack Dempsey, camera de-

SAFRAN PRINTING COMPANY
WORK SIMPLIFICATION PROGRAM
FLOW PROCESS CHART

QUESTION EACH DETAIL

NO. 10
PAGE 1 OF 1

SUMMARY

	PRESENT NO.	PRESENT TIME	PROPOSED NO.	PROPOSED TIME	DIFFERENCE NO.	DIFFERENCE TIME
OPERATIONS	13					
TRANSPORTATIONS	2					
INSPECTIONS	1					
DELAYS	1					
STORAGES	2					
DISTANCE TRAVELED	30 FT.		FT.		FT.	

JOB Pulling a Proof on Galley of Type
☐ MAN OR ☒ MATERIAL Galley of Type
CHART BEGINS Galley of Type on "Bank"
CHART ENDS
CHARTED BY WHK DATE 6/23/55

DETAILS OF (PRESENT / PROPOSED) METHOD	POSSIBILITIES	NOTES
1 Galley of Type on "Bank"		
2 Galley Checked		
3 Picked Up		
4 Carried to Proof Press	15	
5 Placed on Proof Press		
6 Type Slid Off Galley		
7 Galley Placed on Floor		
8 Type Positioned on Press		
9 Type Inked		
10 Paper Placed In Position		
11 Proof Pulled		
12 Waits		While proof is marked for filing
13 Ink Wiped From Type		
14 Galley Picked Up		
15 Positioned on End of Press		
16 Type Slid Unto Galley		
17 Galley of Type Picked Up		
18 Carried to "Bank"	15	
19 Deposited on "Bank"		
20		
21		
22		
23		
24		

FORM NO. 103 — A. O. ROCKWELL - WORK SIMPLIFICATION PROGRAMS

Safran people respond more quickly to work simplification examples geared to the industry. Here's flow process chart showing steps needed to take galley of type, proof it, return it

partment foreman; his cameramen, Gene Croteau and George Morris, and Henry Nowakowski of the mechanical department, studied the problem of better distribution of light in the contact room.

The exposing light in the contact room had been installed 18 inches below the ceiling because the sprinkling system pipe was in the way. This did not give an even distribution of light on the printing frame sometimes causing contacts on certain jobs to be uneven.

By rearranging equipment in the contact room, raising the exposure light to the ceiling and exchanging the light source from an enlarging bulb to a photoflood bulb, the department cut the exposure time on their own repro proofs from one and a half to a half minute.

On four-color work, with proofs coming from the outside and on heavier stock, the time was cut from five and a half minutes to one and a half minutes. This represents a four-minute saving on every color.

A much more even distribution of light on the printing frame improved the quality of the negative and this alone justified the new method.

The new layout creates a better flow of work and saves a few steps on the part of the worker, too. The saving of one minute on regular repros and four minutes on proofs on heavier stock multiplied by the number of contacts made of each type in a year make a sizeable annual savings.

A pencil has been described as the "magic wand" for working out ideas on paper. Some persons are averse to using a pencil, however, and for them a piece of string is a dramatic way to show how much space is covered in doing a job. Mr. Kronberg got the string idea from a pamphlet developed by Wayne University's home economics department.

When using a floor plan to scale of a department, pins or tacks are used to designate various working centers. The string is unrolled as the various points are reached. The same thing is done with a proposed method of doing a job. Then the lengths of string are compared and a graphic idea of savings results. If the old and the new methods are designated by colored strings, this adds to the visual impact.

Work Simplification Effective

Hyman and David Safran report that the work simplification program as a channel for the submission of improvement proposals has been far more effective than the suggestion system.

They said, "we cut the suggestion plan out because not enough of the suggestions were of a practical nature. They did not represent a cost saving, or an increase in production, or if an investment was required, they did not specify how long it would take to get the investment back."

For those who have not had work simplification training, the door for ideas is still open through an appeal made by the Safran brothers: "We want to make our plant better. We are asking for your help. Write us some suggestions that will make ours a better plant in every way."

Certain kinds of proposals lend themselves to expression more aptly through a work simplification program than through a suggestion plan. For example, when a new down draft table was purchased for the plateroom, the tendency was to place it in relation to other equipment as had been done in the past.

One of the problems this arrangement imposed was the need to move some soaking and finishing sinks. The plumbing expense for the move would be costly. In studying the problem, it was determined that by moving the staging table adjacent to the down draft table, the other changes would not be necessary. Besides the costly plumbing expense, there was a savings of 73 feet in distance traveled per plate.

To maintain interest in work simplification, Mr. Kronberg uses printing examples whenever possible. The employees respond more quickly when he uses an example such as "pulling a proof on galley of type" in explaining a flow process chart.

Safran Printing Company has a house organ, *Shop Talk*, in which items concerning work simplification are published. Mr. Kronberg issues a monthly bulletin, *The Smart Worker*, for the purpose of "promoting the Saf-ro-man Work Simplification program."

Because of the confidential nature of some of the work done at Safran as well as the multiplicity of his duties, Mr. Kronberg does not comply with requests for visits to review the program and see it in operation. However, he uses "the one best way at this time" to share information by attending various conferences.

Additional work simplification improvements as well as further progress of the program, particularly in connection with problem-solving teams, will be reported in future issues of THE INLAND PRINTER as a means of sharing information with the industry.

PIA in New Headquarters Building in Washington

Printing Industry of America was scheduled to dedicate its new headquarters building on Aug. 9, with the Graphic Arts Association of Washington, D.C., as host to industry members who tour the structure at 5728 Connecticut Ave., N.W., in one of the most beautiful sections of the nation's capital.

Now operating in the new building along with PIA are the headquarter staffs of the Research and Engineering Council of the Graphic Arts Industry, the Education Council, and the International Graphic Arts Education Association.

Their new home represents a PIA investment of more than $250,000. Ten thousand square feet of fully air-conditioned space includes a board room where many industry meetings will be held. In the Colonial style lobby, there's a permanent record of the individuals, companies and associations whose subscriptions made the industry's new headquarters possible. Adequate space for PIA expansion was provided.

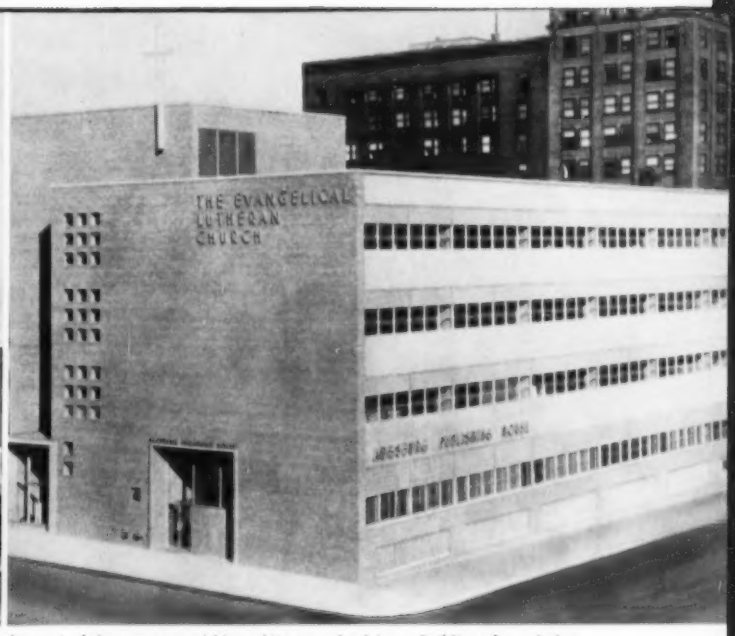
Elmer G. Voigt, chairman of the properties management committee, pointed out that housing all of PIA's Washington work in modern and adequate office setups under one roof would increase the organization's operating effectiveness.

Serving with Mr. Voigt on the Properties Management Committee for planning, directing and financing, and supervising construction of the building are John M. Wolff, Elmer M. Pusey, and Alex Dittler. Many other PIA members served on the fund-raising committee.

Printing Industry of America, Inc., moved into its new headquarters building in Washington Aug. 9. Built at cost of over $250,000, the new structure has over 10,000 square feet of air-conditioned space







Today's new printing plants come into being after much careful planning on the part of the owners and his architects and advisers. Buildings for printing and publishing companies are planned for light availability and for ease of maintenance as well as for convenience of location. Whether a single-story or a multi-story structure is required to serve the owners' needs, efficiency is the keynote in the building layout. Air conditioning is a "must" for printers

When You Get Ready to Build a New Plant

- **Many printing companies, large and small, face serious problems because of outmoded plants**
- **If they don't modernize in this competitive age, they will find it hard to stay in business**
- **Here are some suggestions to consider when you start planning a new building for your plant**

First of Two Articles

By Paul J. Ocken

Vice-President and General Manager of Graphic Arts Industry, Inc., and president of Paul J. Ocken and Associates, Minneapolis

★ Many graphic arts organizations, both large and small, are confronted with a serious problem, largely because they are operating in outmoded plants. This present intensely competitive period demands efficiency of the highest order, so it logically follows that if these companies do not modernize they will find it extremely difficult to stay in business.

From humble beginnings, some firms, like Topsy, "just growed." But in the growing process, new equipment is frequently placed wherever there is available space, regardless of efficiency. As a result, management inevitably discovers that its productive capacity is hindered. Such handicaps are often reflected in inefficient layouts, limited expansion facilities, poor working conditions, and inability to utilize modern production methods because of building limitations. Because of increased labor costs, these deficiencies magnify year after year. Hence, the logical solution to insure effective production is a properly designed plant.

Need to Build New Plant

As a result of high production costs and keen competition, the printer may be confronted with an alternative problem—the ultimate necessity of locating in a new plant.

Two essential factors must then be considered: (1) whether to lease or buy an existing building; or (2) erect a new structure, which implies exploring the advantages and disadvantages of both of the alternatives.

In the graphic arts, as in any basic industry, it should be recognized that there is a relationship between profits and capital invested in equipment.

When a firm builds or purchases an existing plant without borrowing, a portion of its capital funds is invested in the building. These funds should earn dividends (or save costs) the same as those invested in every other phase of the business. By the same token, when money is borrowed from a bank, the owner generally puts it to work where it will earn interest. When we lease quarters from a landlord, we make a payment on his investment in land and building.

When the allotted capital funds are insufficient or the financial condition of the company is such that it is unable to borrow, a leasehold may be the most desirable method of securing new quarters.

To arrive at a safe decision whether to build or rent new quarters, the pros and cons of each alternative should be considered carefully.

Advantages of Leasing

There are several advantages in leasing. The investment in fixed capital assets is minimized, and company funds are available for equipment and production expenses. There is less need for bank loans, and the company can operate with less

Good transportation facilities are important in planning a new printing plant. The building shown below is close to a good four-lane express highway and is also adjacent to a railroad spur. Make it easy for your employees to get to the plant. Rail sidings are important for deliveries of materials





A combination of good furniture, good lighting, air-conditioning, semi-private cubicles providing ample working space for salesmen all add up to increased efficiency in conducting business. Blond wood finishes and light-colored decorations, as in the case of the office illustrated above, make a most attractive atmosphere for employees and visitors as well, creates a favorable impression, too

capital. And, as a temporary measure in times of high costs, leasing permits a company to postpone building until a time when costs may be lower.

But leasing has its disadvantages, too. The long-term profits go to the lessor, and any improvements or alterations in the property become part of the landlord's investment. The landlord-and-tenant relationship always offers possibilities for difficulties to arise. And leased property offers no opportunity to build asset value for use in securing business loans at a later date.

Many businessmen, faced with the "build or lease" question, have discovered another advantage in building. The costs of dismantling, moving, and erecting all the equipment in a plant are high; the loss of production during a changeover may be costly. Because these costs will be incurred in any event, many plant owners have decided it would be better to build to their specific needs. Then they are assured that the plant will operate efficiently in its new quarters, and the costs of moving will not be wasted.

Having decided to build, management is faced with another question: What is the best way to proceed? Because most printers have little experience or knowledge in the building field, they must make a choice among the many technical and professional services—architects, contractors, industrial engineers.

Choose Designer Carefully

Choosing the professional designer or engineer should be done only after a thorough investigation of his record and methods of operation.

From a public relations standpoint, a reputable local architect should be used. On the other hand, don't overlook the fact that the average architect knows nothing of the printing and publishing business and its work flow and materials handling problems.

The answer is a two-part one: *get* a layout from someone who does; secondly, get a prearranged credit or reduction in fee from the architect for having this service performed elsewhere. In most cases, the architect's fee is 6 per cent. A credit or reduction of 25 per cent can usually be obtained if a professionally executed layout is furnished. This arrangement must be negotiated *before* the contract with the architect is executed.

Reasonably complete data, based on what management desires, should be submitted to the designer engaged for the work. Then competitive bids can be secured from several general contractors, or one contractor, for a fee, may be appointed to secure competitive bids from subcontractors.

When it comes to the matter of basic design, the trend toward single-story plants continues strong. Printers have found that the all-on-one-floor plan has several distinct advantages. Materials handling costs are always lower in a one-story building, because horizontal transportation always costs less than vertical.

There is more usable space in a given area, because the room needed for stairways, ramps, and elevators can be used for other purposes. The costs of elevator operation and maintenance are eliminated. And, provided it is well designed, the one-story plant offers greater safety from fire and other hazards.

Types of construction will vary. The architect is the best authority on whether the building should be constructed of concrete, brick, masonry, steel and brick, etc.

Since a modern plant should be air conditioned, the architects might consider overhanging sunshades or eaves to be placed around the perimeter of the building, reducing the heat of the mid-day sun and keeping the glazed portions shaded during much of the day. This would reduce air conditioning costs, particularly in warmer sections of the country. Skylights should face the north and incline at an angle to avoid the rays of the sun.

Let Insurance Company Advise

While an adequate fire prevention and sprinkler system should be planned, the blueprints should be submitted to the insurance company for its approval. Advice along these lines will probably reduce insurance premiums and give substantial protection against fires.

The location of the new plant obviously is one of the most important points to be considered. Most plant locations are the result of compromise, because a site with every desirable advantage is virtually impossible to find. However, attention to a few important details will make it relatively easy to select a suitable location.

Well furnished private offices are standard practice these days. What might have been considered too ritzy for printers ten years ago is today considered no more than reasonable. Clear glass partitions with colorful, decorative surroundings and first class functional furniture feature modern offices





Moving of printing equipment, if done expeditiously with present day, heavy hauling equipment, can be done with a minimum of down-time and economically if planned enough in advance

Among the factors to be considered are the size of the plot and the availability of room for future expansion. Management should check, too, on access to transportation facilities and to sources of supply. Then there are questions about the labor market: Will sufficient labor be available in the area, and what is the local wage structure? It is also important to check on the availability of water, gas, electricity, and sewage disposal facilities, as well as tax and utility rates.

Before purchasing any plant site, the prospective builders should have ground tests made. Otherwise, unexpected ground conditions may skyrocket the costs of building.

For example, a plot of land at 50¢ a square foot may be less desirable than another which costs $1.50 a square foot, if the expense of sinking piling on the cheaper plot might go as high as $2 a square foot.

The decision to purchase one site instead of another could be influenced by the proposed location of employees' homes. To check this point, a map of the areas under consideration should be mounted on a board. On it the location of each home can be pinpointed accurately. Use different colored pins to show skilled, semiskilled, and unskilled employees. This will give a comprehensive view of the home location of all personnel, enabling management to determine whether there is any likelihood of losing a portion of the company's skilled help.

Employees Will Travel 30 Miles

Studies made by national magazines reveal that competent employees will continue their connection with the plant if its new location is not more than 30 miles from the former site. It has also been ascertained that labor can be drawn from a radius of about 30 miles, provided good roads are available; otherwise, the drawing distance is reduced to about 15 miles.

Firms which have moved from larger cities to suburban areas have found that the former city dwellers welcome the opportunity to join their "country cousins," particularly if the plant is within a reasonable distance from their homes.

Most banks, building and loan associations, insurance companies, and other financial institutions, as well as individual investors, have funds available for bond and mortgage loans. These firms lend money on notes, accepting real estate deeds as security. Such bankers will extend a loan to cover 70 per cent or more of the cost of the proposed plant, if conditions are favorable.

There are many forms of bond indentures and you should obtain professional advice on what kinds are available, including the pros and cons of each type. The lawyer or accountant familiar with a particular financial situation can render advice on the most advantageous type to fit specific needs. Advice about the type and size of loans can also be rendered by experienced mortgage brokers.

(Part II in September issue)



Paul J. Ocken, vice-president and general manager of Graphic Arts Industry, Inc., Minneapolis, Minn., has just been reelected to that post for another five-year term by his board of directors. He is also president of his own company, Paul J. Ocken and Associates. He has held his GAI position since 1939. GAI is one of the oldest continuously functioning trade organizations in the printing and publishing field in the United States, having begun operation in 1877. Mr. Ocken is a native of Iowa and is the author of the book, *Job Analysis and Job Evaluation in the Graphic Arts.*

Good offices, be they large or small, are characterized by good lighting, air conditioning, cheerful decorative schemes, and modern furniture in keeping with their surroundings. Acoustical ceilings help to deaden noise, and rubber or cork floors aid in keeping quiet, echoless atmosphere



Gravure Research Program Aimed at Presses, Color

Gravure Research, Inc., nonprofit organization representing leading gravure printers and suppliers, is carrying on a two-point program at its new laboratory in New York City.

Aim of one project is to improve performance of rotogravure presses by developing a way to measure web tension accurately. This includes studies of web tension influences such as drying temperatures, rubber impression rollers, and cylinder diameters.

Improvement of color reproduction is sought through study and evaluation of color separation, tone and color correction methods, including electronic color correction. Procedures and information stemming from this research will be recommended to member personnel for reducing the cost and bettering the quality and uniformity of gravure color.



Poster paints form a thick, three-dimensional layer

Poster Paints and Enamels Aid Screen Process Success

- **Screen process printers need to understand differences in inks**
- **Most screen inks will cover 100,000 square inches per gallon**

Thirteenth of a Series

By Victor Strauss

Presentation Press, New York City

★ We begin our detailed discussion of silk screen printing media with the oldest of all, *poster paints*, or as they are called more technically, oleo-resinous inks.

But first, a word on terminology. What is the proper name of the stuff we use for printing in silk screen? Paint or ink? Let us consult the *American College Dictionary*; there we read: "*Ink*—a fluid of viscous substance used for writing and printing." "*Paint*—a substance composed of solid coloring matter, intimately mixed with a liquid vehicle and applied as a coating."

In the recent past, both terms, ink and paint, have been employed interchangeably. Some persons, uninformed about the trends of language in the industry, believe that these terms are applied to distinguish two groups of physically different materials. Inks, for instance, dry faster than paints, they think. This opinion needs correcting. The words *ink* and *paint* are applied in the industry without any objective distinction and indiscriminately to the same kinds of materials.

Poster paint, or oleo-resinous ink, dominated the field until approximately 1950. About that time, different types of ink began to find more and more general acceptance. Poster paints have contributed a great deal to the success of silk screen. A screen print produced with poster paints really looks as it should: full, strong in color, matte, brilliant and almost three dimensional. Poster paints are easy to print and very opaque, but they have one decided weakness: they dry very, very slowly. It takes 24 hours for poster paints to dry through and through, and not just on the surface.

A line of poster paints consists of 20 to 30 colors, of which white and super-white are not the least important. Super-white is a color of extra strong opacity and therefore suitable for printing white on dark colors or even on black. The regular white, also known as poster white, standard white, or mixing white, is used for mixing and tinting.

Poster paints, like most screen paints, are sold by the gallon. Supply houses, as a rule, stock quarts, but not smaller quantities. Reducing varnish, transparent base and extender base are three items which belong in every line of poster paints. They are aids for adjusting the printing qualities of the ink. Poster paints are packaged in a heavy, creamy body and most manufacturers suggest that they be reduced for printing by adding 10 to 15 per cent reducing varnish.

Transparent base has several interesting functions. Reducing varnish makes the ink thinner, but transparent base is used for the contrary effect. Transparent base is honey colored and heavy bodied, a transparent paste of buttery consistency.

This buttery consistency is one of the reasons why transparent base is put into screen inks. It makes the ink *short*, a very desirable feature for printing fine detail and small type. Transparent base is added in small amounts, rarely more than 10 per cent. The very name, "transparent base," points to another purpose in addition to those already mentioned.

Sometimes it is necessary to print transparent colors, and the regular colors of the poster line cannot be used for this purpose as they are formulated for very good opacity, the contrary of transparency. The transparent colors are made by tinting transparent base either with colors from the poster lines or with toners, as highly concentrated colors made for tinting are often called.

Transparent base is "buttery," can be scooped



The last item on our list is extender base. This is used mainly for cutting the cost of inks. If you are not interested in mass production but in quality, you have no use for extender base. Extender base is a grayish paste of heavy body which can be added in a proportion of 25 to 100 per cent to colors without changing them radically. It is true that extended colors lose opacity and brilliance, but they still remain acceptable in many cases.

Oleo-resinous inks form a rather heavy deposit. The thickness of an ink layer depends upon many factors, of which the mesh number of the screen and the thickness of the stencil are only two. Oleo-resinous ink films are approximately .0015-inch thick.

It can be said, as a rule of thumb, that most inks yield 600 to 650 square feet of screen printed area per gallon. For purposes of calculating, I suggest that you assume 700 square feet, or roughly 100,000 square inches per gallon.

It is much easier to figure in inches throughout than to convert into square feet. The inaccuracy in our assumption is of no consequence; you can never hope to mix exactly as much ink as you need and you must add enough ink to keep your screen wet anyway.

Printing of enamels is a specialty of silk screen. Enamel prints are very beautiful; their strong gloss and their very heavy ink deposit make them look as if they had been embossed. Greeting cards, formal invitations, covers of catalogs and annual reports are often screened with enamels.

But their beauty is not the only reason why enamels are selected in most cases in preference to poster paint, which is not only less expensive but also much easier to screen. Enamels have considerably better wearing qualities, better adhesion and flexibility and become much harder than poster paints. They are, consequently, very widely used in industrial screen printing. Metal signs, dials, decalcomanias, toys, leather goods and bottles are some examples of industrial applications of screen enamels.

A line of screen enamels consists of approximately 20 colors and reducing varnish. It is not necessary to have a spe-

cial transparent base for enamels because the regular poster line base is compatible with most enamels and can be added in moderate quantities. Most manufacturers of enamels also make a high gloss overprint varnish.

Enamels need much longer time for drying than do poster paints; in most cases, prints must stay in racks from 12 to 24 hours before they can be stacked. Enamel printing is, therefore, very rack and space consuming. With poster paints, a multicolor job can sometimes be completed within one day, but such feats are



Baked enamels are tough and scratch resistant

obviously not possible with enamels. Enamels, in general, should not be printed through screens of very high mesh number. Few printers like to go higher than No. 12. Sometimes it is even preferable to go back to a No. 10 silk if very heavy deposits are a must.

Enamel printing is hard work; it takes much more force to push viscous enamels than is needed for short poster paints. Nor is it advisable to reduce enamels to a consistency easy to push. This remedy can kill not only the disease but also the patient. If you thin enamels too much, you impair exactly those qualities for which the enamel was chosen.

A coarser screen, No. 10 for example, and a correspondingly bolder design are, certainly for the beginner, the best solution of the problem. Through a coarser screen, you can print with less pressure and you can deposit a thicker film of enamel than through a finer screen.

Overprint varnish and enamels are sometimes full of air bubbles when you lift the screen after printing. But enamels and overprint varnishes of good quality will level out, and air bubbles will disappear completely within a few minutes after printing. Enamels can be both air dried or baked. Baked enamels have a very tough finish, difficult to scratch and mar, and they are very often highly resistant to chemicals. Bottles for many products and particularly for cosmetics are often baked; so are metal signs, toys and dials. But even air-dried enamels have good wearing properties and remain very flexible.

Typographic Scoreboard

Subject: Vogue

Issues of May 1 and 15 and June 1

132 one- and two-page advertisements

Type Faces Employed

Bodoni Book (T*)	16
Bodoni (M**)	13
Century Schoolbook (T)	8
Century Expanded (T)	7
Century Old Style (T)	2
Garamond Old Style (T)	6
Venus Light (M)	6
Vogue Bold (M)	5
Vogue Light (M)	3
Caledonia (T)	5
Times Roman (T)	4
Fairfield (T)	4
Baskerville (T)	3
Scotch Roman (T)	3
Bernhard Modern Roman (M)	2
Fortune Light (M)	2
News Gothic (M)	2
Typewriter (M)	1
Excelsior (T)	1
Bulmer (T)	1
Perpetua (T)	1

*T—Traditional; **M—modern.

Ads set in traditional types	61
Ads set in modern types	34

Thirty-seven advertisements are not represented in the foregoing tabulation because eight are completely hand-lettered, all in the modern manner, and the remaining 29 are set in a mixture of styles without one predominating enough to be credited. These 37 are included in the tabulations Layout, Illustration, and General Effect below and so have their effect in the complete analysis. It should be mentioned also that the display of 19 advertisements credited to traditional types in the list of Type Faces Employed is in type of modern character. More advertisements in the issues checked are therefore modern in so far as type is concerned than the 61 to 34 totals might suggest.

Weight of Type

Ads set in light-face type	73
Ads set in bold-face type	20
Ads set in medium-face type	2

Layout

Conventional	78
Moderately modern	53
Pronouncedly modern	1

Illustration

Conventional	90
Moderately modern	33
Pronouncedly modern	9

General Effect (all-inclusive)

Conventional	40
Moderately modern	84
Pronouncedly modern	8

Scorekeeper is again handicapped in showing the best conventional and modern advertisements in the issues checked. Frankly, no truly excellent truly conventional one was found. Preponderance of the modern in the all-inclusive classification (above) might suggest selection of the best would be simple. However, as already shown, type was the determining factor in there, and most of such ads were nondescript of layout and a modern illustration was rare. Scorekeeper considers the page on the left a "beauty"—effective, too. The illustration and, particularly, the block of text reflect one modern principle, "the vertical is the line of strength." However, such layouts were not unknown before the current modern design was thought of—elements forced them. Call it modern or conventional, as you like. The vertical is emphasized, in fact, it is the key motif in the other ad





BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 West Monroe St., Chicago 3, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge

Selling Printing Creatively

HOW TO SELL PRINTING CREATIVELY, by Mendel Segal (THE INLAND PRINTER Book Department. $25.35 for first copy, $20.35 for additional copies).

For an analysis and philosophy of selling in general, and the techniques and attitudes important for selling printing in particular, this book should prove very effective. A chart on keeping one's own daily personality record, advice on facing the customer when the inevitable errors occur, information on how the salesman should spend his time to the greatest advantage both with the prospective customer and alone in preparing himself for making sales, case histories, sales record forms, and other useful data are all contained in this book.

The author is a past president of Printing Industry of Atlanta, Inc., and is a printer in Atlanta. His basic premise in writing the book is that since people generally fall into selling as a career without going through years of specific training which other professions require, there is a great need for a text in the fundamentals of selling and one with application to the field of printing.

The Art of Lettering by Hand

LETTERING AND ALPHABETS, by J. Albert Cavanagh (Dover Publications, Inc., Dept. DA, 920 Broadway, New York 10. $3 cloth edition, $1 paper).

This book was first published in 1946 under the title, *Lettering*, and again in 1955. It is intended to show the practical application of the fundamental lettering styles and how to do them by hand. Instruction in technique, advice on style, and examples of popular alphabets, scripts, and old fashioned lettering are given in 85 alphabets designed and rendered by the author.

Writing Copy for Advertising

ADVERTISING COPY AND COMMUNICATION, by S. Watson Dunn, Ph.D. (McGraw-Hill Book Co., Inc., 330 W. 42nd St., New York 36. $7).

The theory and the practice of writing copy based on an original survey of 225 practicing copywriters are explained. Among topics covered are their opinions on training, research, idea sources, and social and economic usefulness of advertising in general. Various media are discussed including radio, television and mail.

Linotype Operation as a Career

THE LINOTYPE OPERATOR, by Oscar R. Abel (Bellman Publishing Co., P.O. Box 172, Cambridge 38, Mass. $1).

This is No. 73 in a series of vocational and professional monographs. It is intended to help the person considering Linotype operation as a career.

What a Linotype machine is and its major parts are briefly given along with information on where to get training, a typical course outline, working conditions, employment outlook, schools for the handicapped and a bibliography.

Penrose 50th Annual Out

THE PENROSE ANNUAL, Vol. 50, edited by R. B. Fishenden (THE INLAND PRINTER Book Department, $8.85. Printed in England).

More than a review of printing and the graphic arts, this jubilee edition is a beautiful example itself of quality in the graphic arts field. Color reproductions, variety of papers used, printing techniques represented, examples of typography, photography, poster and advertising art, all are included to extend the knowledge and appreciation of design in the field. Sources for material have come from all over the world.

Artistic and technical interests should be stimulated by articles by Peter Selz and Robert Kostka on American graphic design, Beatrice Warde on typography, G. R. Mott on Xerography and J. A. C. Yule and R. E. Maurer on posterizing techniques simplified.

***Rotogravure*, a textbook on the industry scheduled by MacKay Publishing Co., Lyndon, Ky., for next October is being examined by its authors, Herbert Mills Cartwright (left), head of photographic processes at London (England) School of Printing and Robt. MacKay, president, Southern Gravure Service, Inc. Methods, products and procedures in Europe and America are included**



A Better Business Letter

COMMON SENSE IN LETTER WRITING, by William H. Butterfield (The Interstate, Jackson at Van Buren, Danville, Ill. $2.25).

This book is intended as a guide to better results by mail by demonstrating how to write clearly and concisely, how to build good will with courtesy, how to appeal to the reader's interest, how to give a positive twist to negative elements, and how to use tact and the human touch in delicate situations. Sound techniques and their application are explained along with the correction and avoidance of common faults in writing business letters.

Direct Mail and Advertising

THE STORY OF DIRECT ADVERTISING (Direct Mail Advertising Association, 3 E. 57th St., New York City. $1 per copy, $.50 for ten or more).

Ten differences between direct mail and other forms of advertising are clarified in this 34-page manual with emphasis on the mail medium's flexibility. Functions of direct advertising and printed promotion are reviewed to aid in selecting the best forms for specific jobs.

Specialty Papermaking, Uses

GLASSINE AND GREASEPROOF—THE WONDER PAPERS FOR PROTECTIVE PACKAGING (Glassine & Greaseproof Manufacturers' Association, 122 E. 42nd St., New York. $2).

This book is designed for persons who use or are involved in making packages. It tells how these special types of papers are made, details their differences, reviews their protective qualities, and illustrates typical applications. The printability of the papers by various processes is described, as are surface treatments, such as waxing, lacquer coating and lamination, for producing different qualities.

Strike While the Eye-On Is Hot

THE COPY CATALYST, by P. K. Thomajan (P. K. Thomajan, 544 Hackensack St., Carlstadt, N.J. $1).

Advice to copy writers comes in a vest-pocket edition containing such words of wisdom as "Enthusiasm, slightly chilled, improves its quality," "Create enchanted I'lls," and "Verbalace nets the ladies."

Offset Information Available to Letterpress Printer

- Salesmen of offset equipment are well-informed to discuss competition
- Trade publications offer basic comparisons of offset and letterpress
- Specialists can give technical opinions to aid in meeting customers' needs

Second of Two Articles

By Fred W. C. French

There are two forces bearing upon letterpress printers who may plan the installation of a small offset plant, or who at least ought to have in mind this important step. Neither of these is compelling, but as each of them is fairly constant their combined pressures cannot be ignored.

One of the forces results from the increasingly intelligent competition of plants having both letterpress and offset equipment. The other comes from the work of well-informed salesmen of machines—offset press and camera—whose practical experience, in one or other division of the printing business, fits them to discuss current production problems in terms of linking the two processes.

As should be expected, the enlivened interest in offset is not uniform everywhere. The sharpened competition of offset with letterpress and the stepped-up sales effort by offset equipment manufacturers keep them both to a fairly even pace to match the trade situation as slow-moving or kaleidoscopic. Where offset competition with letterpress is most active, there also is provided the widest range of offset machines.

The reason for this condition is obvious. The more plants there are in any trade zone featuring offset as an attractive part of their service, the more serious must be the attention given to the newer process by owners of letterpress shops who meet this competition on all sides. Thus the situation becomes more inviting to sales companies offering basic machines for printers.

As buyers of printing learn how offset can be used to advantage, then must the letterpress printer's thinking include the process. Equipment salesmen know that business develops from such broadened general interest. It adds the strongest possible point to a straightforward presentation, one that a shop executive can not evade.

It has been stated as a generality that the composing room and the pressroom in letterpress are comparable to the camera-and-plate room and the pressroom in offset. As with all other generalities, this comparison breaks down frequently when a specific application is to be made; yet in a large way it is supported by the fact that a number of manufacturers of small offset presses recognize the functional separation and therefore do not feel obliged to make cameras or plate machines.

For the benefit of plant owners and of equipment sellers alike there is one rather accurate guide. This indicator is the number of men engaged in production in letterpress and in offset.

Depending in detail on the observer's point of view, it is safe to estimate that between 65 per cent and 85 per cent of all printing is done by members of unions.

In letterpress, the *Typographical Journal* prints each month the total of all dues paid in, broken down by local unions. While these figures cannot be analyzed to show the exact number of members in each city, from month to month they show the cities of greatest concentration.



$3000 in PRIZES

Enter

P.I.A. Printer's and Lithographer's Self-Advertising Exhibition and Awards

Obtain Rules and Entry Blanks from

PRINTING INDUSTRY OF AMERICA, Inc.
5728 Connecticut Ave., N.W.
Washington 15, D.C.

For offset, the *Lithographers' Journal* several times a year prints the number of its members, city by city, over the entire country and Canada.

In each international union's figures there is recognized a certain lack of definition so far as concerns this study. For example, the typographical union includes many thousands of newspaper compositors and machine operators who have no connection with commercial printing.

In like uncertainty, the lithographers' union, organized on a vertical basis, includes many pressmen and workers in other sections who are entirely apart from camera or platemaking operations. Since the differentiation of skilled employees is more or less constant from shop to shop, the figures form a basis for comparison that on the whole is akin to accuracy.

Extending this inquiry still further, in cities where there are many letterpress workers and also many lithographic workers, most certainly there is to be found a large volume of printing. Omitting a listing of detailed specifications, many classes of printing find substantial production advantages in the offset process. Quite as a matter of course, these elements are stressed in a plant's selling program. Equally of course, a plant with both processes enjoys a very real superiority over a shop that has letterpress only. This advantage works toward building up an exclusive service relationship with the customer. Fairly used on both sides, such a relationship results in mutual satisfaction.

Thousands of words have been written to outline the differences between work better suited to offset and that belonging to letterpress. Then other thousands dispute not the general statement but some of the immediate assignments of the classes.

The opportunity occurs to draw upon the managerial experience of the chief executive of a plant with some $300,000 of annual production, both letterpress and offset.

The printing plant is that of the University of Pennsylvania, and the manager is Mrs. Ann Tull Hampton. With no previous experience in the graphic arts, and assuredly with no thought of such future, Mrs. Hampton joined the staff twenty years ago as an accountant. Ten years later,

after supervising many plant operations she was made manager. After ten years on the job she had become a thoroughly seasoned print shop manager.

Speaking as would any veteran of production systems, Mrs. Hampton is of the opinion that the big trend today in printing is toward offset. "I don't say offset is the answer to all problems, but I think a great many leaders in the industry agree that if you don't have it you are not up-to-date."

Continuing, Mrs. Hampton declares, "You've got to know whether a job should be letterpress or offset. If the material has a lot of cuts or if more than ten thousand copies are required, you're better off with offset. If the makeup is intricate or is to be broken for color, offset is to be preferred. Otherwise, letterpress may be desirable."

Not only must Mrs. Hampton decide which process to use for a job, she has to visualize its consecutive steps, she must set an advance price, and then she must keep the cost within that figure. In the end, her prices are expected to be "at the market." How well Mrs. Hampton has succeeded is shown best by her long tenure and by the executive comment that "she knows as much about it as anybody."

The letterpress printer stands today at the crossroad of decision. If negative, he merely has delayed, and has closed no door against future action. If his plant is small, he should be able to continue his business existence for many years just about as it is now; his market will be reduced, but with more sales work his volume can be close to its present figure. However, if he is inclined to give himself the probable advantages that come with offset, he will find two present-day conditions quite helpful.

First, if he prefers to install a complete plant with camera, platemaking equipment, and presses, he can do so with smaller and lower priced units than were readily available some twenty-odd years ago.

Second, if a greater measure of conservatism appeals to him, he can set up his presses only, and buy both camera work and press plates from first class trade shops. To meet some local situations, he can buy the camera only, and make all of his press plates.

Still another variation is to buy color camera work and color press plates, doing complete black and white work in his own shop. Varying needs of offset printers have secured these several services and have kept the products on a plane of high quality.

Not too many years ago, a letterpress house going into offset would buy a good sized camera, presses up to 35x45 or larger, with whirler and vacuum frame or photocomposer to match. When consulted by other printers, the executive head would refer an inquirer to his cost man, or he might state in all honest seriousness



Passenger transportation between Greater Cincinnati Airport, a distance of approximately 20 miles, and the plant of the Progress Lithographing Co., is greatly speeded up by the use of a helicopter. The front lawn of the company makes an ideal heliport. Both customers and employees use the service

the many thousands of dollars he had tied up, and add the hope and belief that eventually it would pay out all right. In point of fact, by far the greater number of such plants did rather well over the years.

The letterpress-and-offset printer has in his favor very many conditions. As never before, sources of the most reliable information are open to him, whether he is inclined more to the practical or more to the administrative.

Of extreme importance is the fact that today buyers of printing know more about offset. Frequently it is to be preferred because it can do some work much better than can letterpress.

With its wealth of technical booklets and its reliable advisory work on executive methods, the Lithographic Technical Foundation has dispelled the mystery of production and the uncertainty as to value

Jacob Greenberg (right), president of Lutz & Sheinkman, New York City offset house, receives scroll from Donald S. Hutchinson, vice-president, in tribute from friends and associates for his leadership at the company's 60th anniversary testimonial dinner at the Lotus Club, New York



in offset. Whatever the angle of his approach, an interested printer remains on solid ground.

The list of smaller offset machines shows that responsible manufacturers recognize and appreciate the importance of the existing market. As a whole, their representatives cover the entire field of those who might be expected to install small units. These men have a practical approach to the problems that a printer must examine when he thinks of offset as a means of maintaining himself in a competitive sense. There is no obligation in consulting these manufacturers, and they are qualified to be definitely helpful both before and after their equipment is placed in the plant.

Every letterpress printer knows the value of service by a trade plant. Many times its availability has been almost literally a lifesaver. Not the least of its advantages is the thorough understanding by its salesmen of practical typographic matters, and the general ability of its shop people to follow through has supported good relations between the printer and his customer.

In a general sense, the litho trade shops serve offset printers almost identically. Users are advised of short cuts and combinations where they can be contrived, and the printer is helped especially in preliminary analysis when it is necessary to bid on work scheduled to be done by offset.

A number of letterpress trade shops now operate cameras and other basic offset equipment. Where these machines are not in the letterpress trade shops, very close operating arrangements have been set up in many cases with litho trade shops. Thus, the printer has the advantage of sound technical opinions in both method and cost when either of the services is to be used alone, or when the two are to

be combined to produce the quality or the convenience needed to satisfy the customer's best interests.

These trade shop men, both letterpress and offset, are specialists. Not only are they practical on basic procedures; they are informed fully also on innovations that from time to time are suggested either as production shortcuts or as helps toward higher quality. Their competitive position requires them to be alert—it enables them as well to determine readily if such novelties have value. Through their trade houses, letterpress and offset printers alike have ready access to what in reality are testing laboratories manned and equipped better than in many other industries.

In any discussion of production methods, two fundamental conceptions always are to be kept in sight. First, an underequipped workshop cannot produce a profit. Second, profits actually are made secure in the front office.

Wise management places efficient machines in the shop—machines that have proved the soundness of their design to make the products for which there is a plainly seen market. It is suggested that offset, plus letterpress, plus wise management, constitute today's answer to today's challenge in the printing business.

(Editor's Note: In Part I of Mr. French's article in the July issue of THE INLAND PRINTER, pages 74-77, a number of presses which might have been included were omitted from both the letterpress and offset press categories. In the letterpress list, such presses as Original Heidelberg 10x15 and 12x18, Kluge Automatic 10x15 and 12x18, and the Thompson-British Automatic 10x15, among a number of others, might have been included. The ATF Chief 14x20 and the Royal Zenith 14x20, among others, could also have appeared on the offset list. Presses listed in Mr. French's article were apparently intended to be representative rather than all-inclusive.)

Fotosetter Council Meet Features Panel Talks

W. E. Trevett of Cooper & Beatty, Ltd., Toronto, Canada, is serving a second term as president of the Fotosetter Technical Council, whose members are owners and operators of plants using Intertype photographic line composing machines. H. J. Echele of Warwick Typographers, Inc., St. Louis, was reelected vice-president. Continuing as secretary is W. E. Switzer of International Typographic Composition Association headquarters in Philadelphia, Pa.

The council's second conference, in New York City, featured a four-day series of panel discussions. Topics were operating and makeup procedures, darkroom techniques, new applications, and uniform standards of performance.

Designing Lithographic Plant on Agenda Of NAPL 24th Convention, Sept. 19-22

Biggest and best session featuring a program rich in management vitamins is the National Association of Photo-Lithographers forecast for its 24th annual convention and exhibit, Sept. 19-22, at Hotel Commodore, New York City.

Due for speaker and panelwise treatment are topics ranging from designing a lithographic plant to self advertising of services. More than 50 makers and suppliers of materials, equipment and accessories will display their wares.

Designing and building a plant is the topic assigned to F. Arthur Bickel, president, Brown & Mathews, Inc. Rex G. Howard, NAPL president who heads the



Rex G. Howard, NAPL president

Howard Co. in Peoria, Ill., will tell how to design a self-advertising program. Marshall L. Russell, assistant general sales manager, Spaulding-Moss Co., will deal with building and supervising a sales force, and George A. Mattson, executive director, Chicago Lithographers Association, will discuss general supervision in the lithographic industry.

Up-to-date news about paper availability will come from John L. Kronenberg, S. D. Warren Co. Subject for review by lithographic consultant John Wilkinson is costs from the viewpoint of small plants using Multilith, Davidson, and Rotaprint units. Dr. Walter Clark, Eastman Kodak Co., will discuss the color correction phase of photomechanical reproduction. Progress of quality control is to be reported by Stanley R. Rinehart, printing division manager, E. I. du Pont de Nemours & Co.

Copy is coming up for two-way study. The viewpoint of customers, salesmen, estimators, and craftsmen will be expressed by S. G. Hall, assistant manager, Graphic Reproduction Sales Division, Eastman Kodak Co. Walter Conway, president, Walter Conway & Associates, is slated to preside during a round-table parley on art and copy preparation. Discussion is expected to cover such subjects as planned production for adding new business, examples of copy prepared for the camera, and telling the customer how to prepare his copy.

Roundtable study of small equipment and its use is scheduled to include Davidson, Multilith, Miehle, Harris, and Webendorfer units, plus presensitized plates, materials, supplies, production procedures, and short cuts. Questions suggested for discussion include the desirability and operating cost of small equipment; whether plates prepared by customers are suitable in terms of corrections, production, costs, and profits; and industry experience with different kinds of plates for small lithographic equipment.

Another roundtable will deal with single-color presses in the 17x22-35x45 range. Sub-topics listed include presensitized plates, scheduling work, makeready and presswork, how to run off the most jobs each day, when automatic wash-up equipment proves advantageous, how many rollers justify the use of dampener wash-up equipment, and controlling the quantity and quality of water in the fountain of the press for the best reproduction results.

William J. Stevens, Miehle Printing Press and Manufacturing Co., will chair final day workshop sessions, where a panel of experts will answer questions on production, materials, and equipment.

William W. Garth, Jr., will give a slide-illustrated talk on the new #200 Series Photon photographic composition machine, which will be shown in operation along with a display of the work it does.

Annual dinner dance and entertainment is timed for Sept. 21. Special entertainment, a boat ride around Manhattan Island and a tour of United Nations headquarters are among the events planned for the ladies. Fees of $35 for men and $20 for ladies cover a registration gift, one dinner, and one luncheon ticket.

Offset Comes to Silver & Co.

Silver & Co. Printers Corp. has installed an offset press to make it a combination letterpress and offset plant in new and larger quarters at 209 W. 38th St., New York City.

Harry A. Porter Retires After 50 Years of Service

After more than 50 years of outstanding service to the graphic arts industry, Harry A. Porter has retired as a company officer. He will become a consultant to Harris-Seybold, according to George S. Dively, chairman and president, who made the announcement in Cleveland.



Harry Porter received case of silver dollars from Harris Division Foremen's Club when he retired after 50 years with company. Harry traditionally gives silver dollars to close friends on birthdays

Mr. Porter was vice-president in charge of sales for Harris-Seybold from 1928 to 1952, and senior vice-president during the past four years. In his consulting capacity, he will continue his many active contacts with printing industry trade associations, particularly in the educational field, and will advise on Harris-Seybold's over-all marketing and product development programs.

On April 13 of this year, Mr. Porter celebrated his golden anniversary with Harris-Seybold. He joined the firm at 19, when it was the Harris Automatic Press Company of Niles, Ohio. A few months later, Harris shipped the first commercially practical offset press, starting the long association that brought Harry recognition as "The Champion of Offset Lithography." He became sales manager in 1916, sales vice-president in 1928, and a director in 1929.

In recent months Harry had been the recipient of many honors from the printing industry. In 1955 he was named "Graphic Arts Man of the Year." Last fall the annual convention of the National Association of Photo-Lithographers presented him with a certificate of appreciation and gratitude. This year the 20th anniversary edition of the Graphic Arts Education Association Yearbook was dedicated to him. Recently, he was elected the fourth Life Member of the Direct Mail Advertising Association, in recognition of outstanding presidency of that national group in 1949-50.

Harry's future plans include keeping up with his "lifelong hobby—the printing industry." He has been especially active on behalf of the Education Council of the Graphic Arts Industry, Inc., and recently completed a 5,000-mile tour.

Two-Day Offset Forum In Pittsburgh Oct. 5-6

Printing Industry of Pittsburgh will sponsor a two-day Lithographic Technical Forum on Friday and Saturday, Oct. 5-6, for offset lithographic craftsmen in the Pittsburgh area. This two-day display of technical know-how will be produced and directed by the Lithographic Technical Foundation and will feature a four-hour, closed-circuit television demonstration. KDKA, Pittsburgh's pioneer station, will handle the television production.

The Technical Forum will be held in Thistle Hall on the campus of Carnegie Institute of Technology where the Printing Management Department has made available its lithographic platemaking facilities for the television demonstrations.

The Amalgamated Lithographers of America Local #24 and the Pittsburgh Club of Printing House Craftsmen are also helping to promote this industry-wide educational effort.

Cleveland Lithographic Institute Holds Graduation Exercises

One hundred twenty students received certificates at the second graduation ceremony of Cleveland Lithographic Institute recently. They had completed courses in layout and stripping, dot etching, platemaking, pressmanship, and a survey of lithography.

Harry A. Porter, Harris-Seybold Co. senior vice-president and member of the Institute's board of directors, was guest speaker.

The school is planning its third year of courses to start in September and will add new courses to its curriculum.

Fred Merrick, Merrick Lithographic Co., president, Cleveland Lithographic Institute, presents Harry Porter, speaker at Institute's graduation



A steering committee is handling the many details involved in producing the L.T.F. Technical Forum in Pittsburgh. From left to right are J. N. Kennelty, Emerson Press, Inc.; Theodore T. Myers, Amalgamated Lithographers of America Local No. 24; M. T. McGrew of Ketchum, MacLeod & Grove, Inc., and president, Pittsburgh Club of Printing House Craftsmen, and Thomas H. McCabe, Jr., Printing Industry of Pittsburgh. Standing is Leo M. Carmain of Herbick & Held Printing Co., and general chairman of the committee; Henry G. Maurer, Allegheny Lithograph Corp.; Frederick J. Amery and Kenneth R. Burchard of Carnegie Institute of Technology; Edward J. McVicker, William G. Johnston Co., and Robert Hostetter of the PIP staff



SALESMEN'S CLINIC

By Irving Sherman

Mr. Sherman is available for consultation on a fee basis. Address him c/o *The Inland Printer*

Checking Honor and Minutes

Q.—We have come up with something new on the agenda, an honor system for checking the salesmen. Forms have been provided on which we have to account for every minute of our day, including non-selling time such as lunch, etc. According to the information, there will be no investigation of our claims, but we are honor-bound to give the facts. All this seems a bit too schoolboyish to me. What's the percentage in this sort of management double-talk?

A.—An honor system to check salesmen does seem a bit coy. Your firm could be more direct. Evidently they want to gauge actual time spent, and decided on this method. But why be so circumspect? Subterfuge has a way of boomeranging on management. The best approach is to suggest to the company that they actually spot-test salesmen instead of depending on what salesmen may or may not choose to divulge. Basically, it isn't a question of trusting or not trusting the men. It is a question of accurate information and you can't depend on haphazard methods to get this done. Let's do it right or not at all.

Good Will Calls Take Time

Q.—I recognize that not every visit to a prospect should be for the express purpose of a sale. But when I am asked to call on house accounts purely for the good will involved and at the same time am held to tough quotas, I don't think it is fair. Surely good will calls should be the concern of a person compensated for this job.

A.—If you are referring to missionaries, such personnel are employed in some trades, not only with house accounts but generally, for the purpose of preparing the way for an actual order.

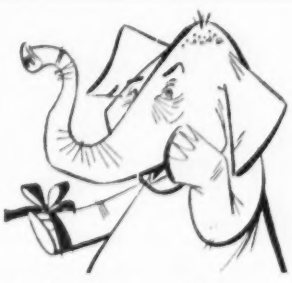
In the printing trade, where the margin is small and the business very competitive, employment of missionaries would prove too costly.

This does not argue against fair treatment for salesmen who are held to quotas, yet made to give time free. At the most, only a few calls for purposes solely of good will should be charged against men on drawing or men held to strict quotas. All calls over and above a set quantity should be credited either in quota points or actual remuneration.

Planning Is Important, Too

Q.—My record indicates that I am a star salesman. As I see it, this is because I spend most of my time with my accounts and the office sees very little of me. Yet my superior is not satisfied. He makes the point that if I did more planning at the office I would do even better than I am now doing. But he has not sold me on this point. How does anyone know that more time spent on planning calls proportionately steps up the orders?

A.—You are right in your view that performance tells, not the theories about it. There is no denying that you are doing well, but how well? This is the crux of the issue between you and your superior. To date, you imply that the office has kept hands off, and you have been on your own. How about reciprocating? Give your superior a chance to see what can be done his way? Isn't it possible that with better control of your time your performance may improve immeasurably? It is worth a try and you should not hesitate to risk it.



An elephant never forgets—

DON'T YOU FORGET

to enter the

P. I. A.
Printers' and
Lithographers'
Self-Advertising
Exhibition and Awards

$3000
in cash awards
and
9 "Benny"
statuettes

For rules and entry blanks write:

Printing Industry of America, Inc.
5728 Connecticut Ave., N.W.
Washington 15, D.C.

Printing Experience Valuable

Q.—Would you say that time spent as an apprentice printer contributes to the effectiveness of a printing salesmen and has not been wasted?

A.—Experience as an apprentice printer is valuable because it gives a knowledge of processes and quality work and enables a printing salesman to make clear to a prospect why certain work is desirable or why it costs whatever it does.

This is not a matter of eloquence, nor does it arise from any special knack. It is, in essence, a transference of knowledge from one source to another. As such, it exemplifies what selling is: the transference of goods or services from one source to another.

But experience as a printer means more than this to a printing salesman. It means that he acquires a feeling for his trade, an affinity for what printing does, and with this as a motif the printing salesman gives each sale that something extra, that added touch that makes the salesman stand out.

Little Jobs vs. Big Ones

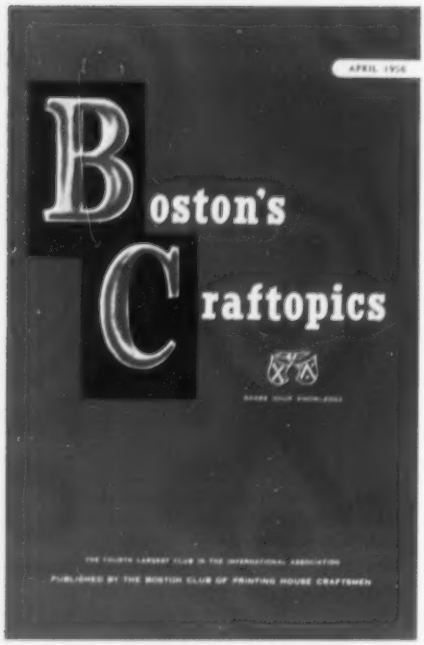
Q.—I am continually being reminded not to ignore the small fry for business. But after I have busied myself trying to sign up small fry, management turns up with the complaint that the game is not worth the candle. Why are they kicking? Who started the game in the first place?

A.—*Quid pro quo,* as the Romans used to say. Don't confuse solicitude for baby with the necessity for having baby squat all over you. Sign up small fry, but not at the expense of the big margin jobs. This in all likelihood is what is "eating" your superiors. Too many printing salesmen gravitate to those easy orders on which the margin is low if not even non-existent, whereas they get cold feet when a real big job is in prospect. Small jobs count but printing plants cannot thrive on small jobs alone. They must have the big runs, the big orders, with color and die-cuts and the fancy trimmings to survive. Get the small jobs but see that these are well interspersed with the big jobs that keep the larder full.

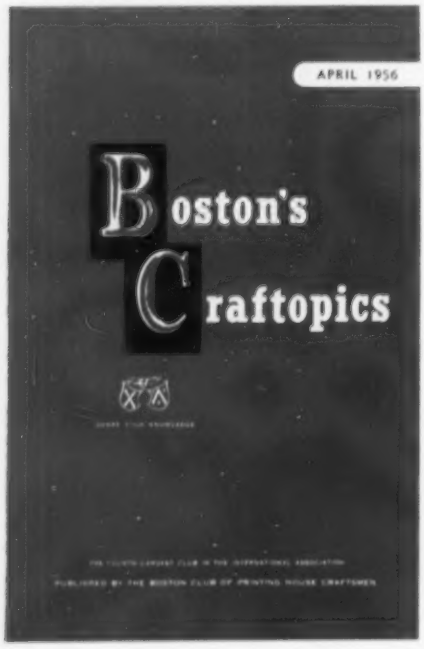
LESSON OF MONTH FOR COMPOSITORS

SPECIMEN REVIEW

By J. L. FRAZIER



The 6- by 9-inch cover reproduced above probably created favorable comment. The "B-C" initial panel may have aroused curiosity. Most likely reason for comment, however, is brilliance of red and black, shiny as a new dime. We feel it could be better design-wise. With practically everything—all that's weighty, at least—in upper half, page is top heavy. With oversize initials crowding left side, it is also overbalanced there. Date is needlessly small and alignment varies as between initialed lines. We had stats made of the page parts—reduced differently—assembled these and came up with page shown (reduced also) below. What do you say?

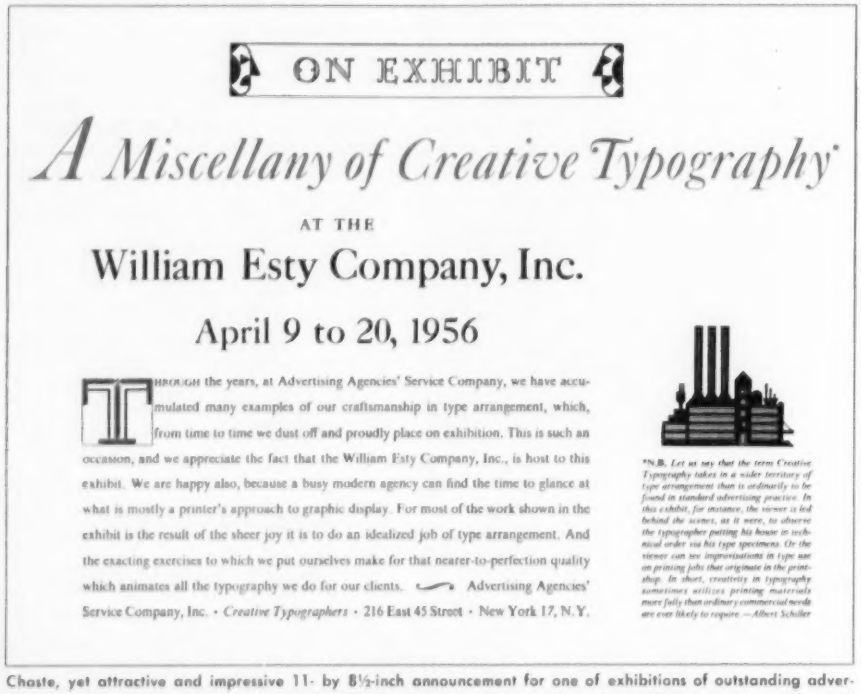


Sampled Type Should Dominate

BUFFALO TYPE SERVICE CORPORATION of Buffalo, New York.—From the standpoint of promotion and insofar as layout and display are concerned, your series of monthly blotters offering service with different types is very good indeed. We have one suggestion to offer, however; the type presented should dominate more than it does in some instances. As an example, consider the one about Century Schoolbook. As an accent and because it functions in a way as art or decoration, adding "color," the bold sans serif reversed in the black panel on left is quite all right. However, with the paneled signature set wholly in an extended block type, the Schoolbook is, figuratively, given the back seat—other styles dominate. The "atmosphere" of the particular type is not reflected in the whole. We think the signature lines should have been in the Schoolbook for another reason because then there would be a greater sampling of it.

Spot for Decorative Type

ACME PRINTING COMPANY of Louisville, Kentucky.—We have, as we recall, commented favorably upon your blotters in the past. Your latest, featuring the new telephone number in big square-serif type across about the middle, in red, will do the job as a man in overalls, say, would do his. However, a point arises which we feel should be brought to your attention, and to the attention of all readers. Where there's illustration to provide interest and attractive appearance, type, if readable and not ugly, may be run of mine without special character. It may be "invisible," as Beatrice Warde writes it *should* be. When a job involves just type, the call is for a style, at least for major display, which is a bit decorative (so "colorful") and certainly one which has not been figuratively worn threadbare. Here is where one of the great advantages of the more picturesque faces, designated as "occasional," comes to the fore. Some such are Legend, if appropriate; Chisel; Prisma, if all-cap line is suitable; and Stradivarius. These have picturesque qualities, absent in types in which readability is the prime or all but prime consideration. Some, of course, make a fetish of using types just because they are new, "modern," and decorative. Overuse is worse than sticking too close to the "old" and standard styles. You are good printers.


ON EXHIBIT

A Miscellany of Creative Typography

AT THE

William Esty Company, Inc.

April 9 to 20, 1956

THROUGH the years, at Advertising Agencies' Service Company, we have accumulated many examples of our craftsmanship in type arrangement, which, from time to time we dust off and proudly place on exhibition. This is such an occasion, and we appreciate the fact that the William Esty Company, Inc., is host to this exhibit. We are happy also, because a busy modern agency can find the time to glance at what is mostly a printer's approach to graphic display. For most of the work shown in the exhibit is the result of the sheer joy it is to do an idealized job of type arrangement. And the exacting exercises to which we put ourselves make for that nearer-to-perfection quality which animates all the typography we do for our clients. — Advertising Agencies' Service Company, Inc. • *Creative Typographers* • 216 East 45 Street • New York 17, N.Y.

N.B. Let us say that the term Creative Typography takes in a wider territory of type arrangement than is ordinarily to be found in standard advertising practice. In this exhibit, for instance, the viewer is led behind the scenes, as it were, to observe the typographer putting his house in technical order via his type specimens. Or the viewer can see improvisations in type use on printing jobs that originate in the printshop. In short, creativity in typography sometimes utilizes printing materials more fully than ordinary commercial needs are ever likely to require.—Albert Schiller

Chaste, yet attractive and impressive 11- by 8½-inch announcement for one of exhibitions of outstanding advertising typography by Advertising Agencies' Service Company, New York, each at different agency, each modified to fit room and client's line. According to "Check List and Comments," in which data about pieces appears, display at Esty's required forty-five panels. Ace typographer Albert Schiller often employs old Caslon as above

"Good Company" Is Good Name

THE KRISSON PRINTING COMPANY, London, England.—The work you submit is very good, especially so with respect to

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

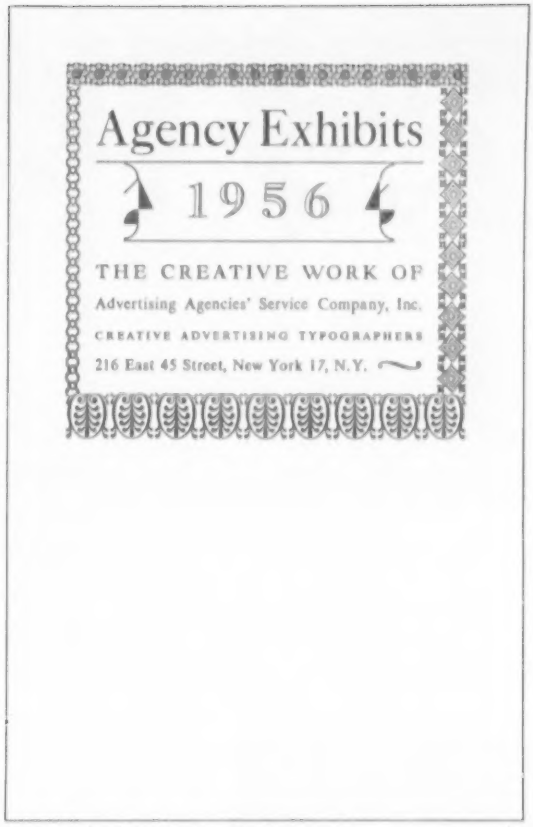
"color," by which term here we refer to strong display in good taste in connection with a fresh and not too lively layout. There is nothing dull or drab in anything you do. We especially admire the magazine published for the employees in the Comino companies, of which Krisson is one. We are especially intrigued with the name of this magazine, *Good Company*, one which might well be but so far as we know has not been used by any other company, anywhere. It may be slanted several directions, all to the benefit of the organization. As for employees, the implication is that, with reference to fellow workers, they're in good company. On customers and prospects who see it, the impression that yours is a good company is a natural one. Who knows but that these may be influenced to think that in doing business with you they will be in good company? Subtlety may and often does, accomplish more than anything akin to force, certainly anything blatant. A weakness in your work—fortunately only on occasions—is emphasized by the name as the masthead of the cover of the Winter, 1955-56 issue of the magazine. A cardinal rule in spacing between words is to have no more than necessary to set them definitely apart. You have near double as much between "Good" and "Company" as necessary or desirable. Letterspacing has an effect of making more than normal space between words necessary. Too, there's a second angle. There is nearly four times the space between the words than between the ends of the line and side edges of the page. The effect is of the line being two things instead of one, so lack of unity results.

This View Book Sparkles

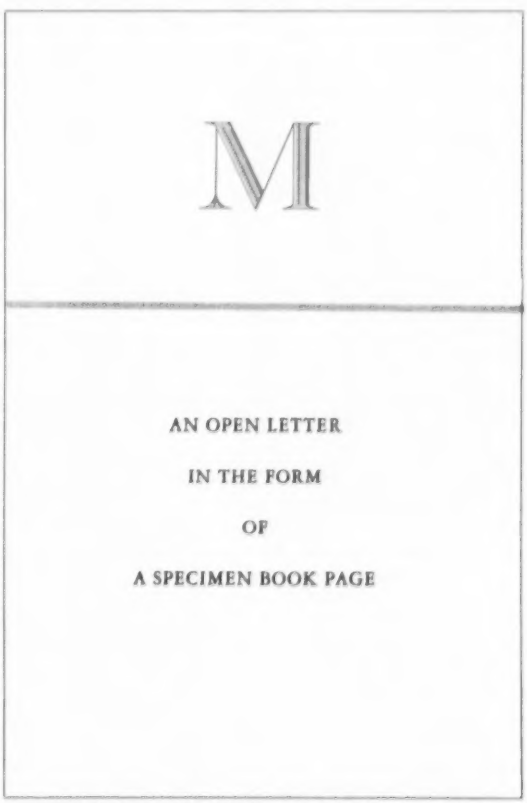
ATLANTIC PRINTERS, Miami Beach, Florida.—Bravo! You have glorified yourselves and the craft of printing in the production of the 212-page, 10- by 13½-inch "Florida Architecture" book with its extra-heavy paper cover, gloss-coated on outside to permit the finest production of process color illustrations on front and back. Leaving rough side of paper, pages 2 and 3, unprinted contributes one suggestion of worth, subtle though it may be, but desirable in connection with an item marked $2.00. Over a band of white (paper) three inches in depth across the top of the front, the title is strikingly lettered with "Florida" in extremely bold sans serif caps and "Architecture" in a sharp script, the beginning and swirling "A" striking across "Florida" at about its center. There follows a process-color illustration nine inches deep and bleeding off at the sides, this of a typical Florida home almost completely glass-sided and almost completely surrounded by beautiful blue—sky, lagoon, and pool. There are two lines of sans serif type across the space below the picture. We come now to something which greatly impressed us at first sight. Lettering across top and type at bottom of page is not printed in routine black, but in a red softened as with orange. To imagine these lines in black seems ridiculous. Inside page make-up simulates that of smart magazines like *Vogue*. The really tremendous number of halftones, however, are of homes,



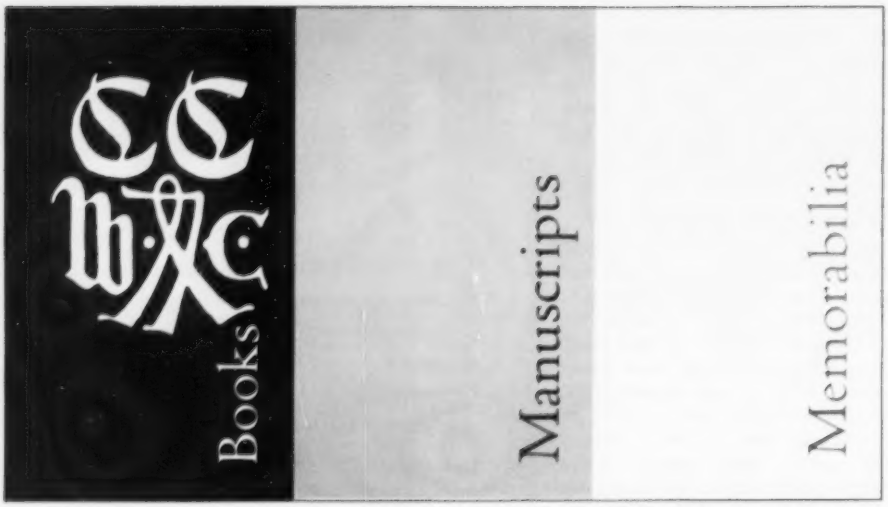
Many printers have a pet device. Found in numerous items from Yakima, Washington, printer of 8- by 6¼-inch spread above, that company's is the shaped color mass, sometimes like brush strokes



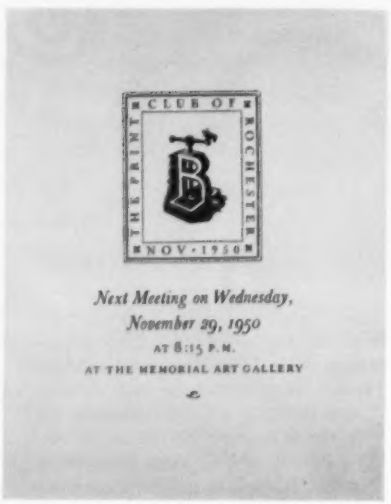
An item of printing serving two purposes is rare as rain on the Sahara, so consider this one by Albert Schiller issued to promote exhibits of his company. Original is printed in a rather heavy rose on 5½- by 8½-inch sheet, same form also on one of letter size, of antique cream-toned stock. Space below design is for letters and notes



Another dual purpose item, this from New York's Marchbanks Press. Message to customers and prospects is set as two pages of a fine book would be, one opening a chapter, sampling Marchbanks quality. Color on toned paper is brown, infinitely more suitable than our red



Unusual format features six-page invitation (stitched on left) to exhibition of treasures of members of Chicago's Caxton Club at the Lakeside Press Galleries of R. R. Donnelley & Sons Company, foremost printers. Lettered device and "classic" type are suitably esthetic, command attention as surely as the blackest, most blatant so-called "modern" display and inspire interest much more certainly. Reproduction above is of 9- by 5-inch item as first seen (closed). One alluring novel feature is achieved by middle of three sheets of heavy, rough cover stock required being of a gray-brown hue, this between two of white. Other intriguing feature is that first (front) leaf is one-third width of normal and second is two-thirds, thus the three-unit lateral division. Type and device of short front leaf, reversed in black plate, do not show white paper, but are filled out by a second printing to match the tan color of the second section



If there were no longer a place for refined printing of classic mold, Joseph Thuringer, top-flight Rochester (N.Y.) advertising typographer, wouldn't have handled this 4½- by 6-inch cover as he did. He is not only able but adept in all modes, including best of modern. Original is printed in black on rough-finished brown paper, right-hand side deckled. Reduction overemphasizes fine quality of restraint

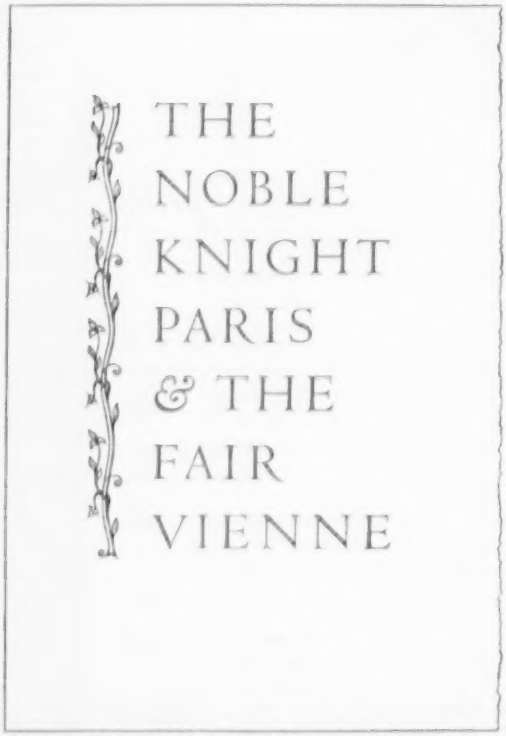
outside and inside views. There is little type, the big halftone illustrations being spotted informally, most bleeding off one side or another, or two and three sides. The bleeding of pictures is highly desirable in a work like this; it not only contributes an air of modernity but utilizing marginal space allows for making them bigger. More than almost any kind of printing, an item like this requires the finest presswork. That you also delivered.

"Occasional" Types Pay

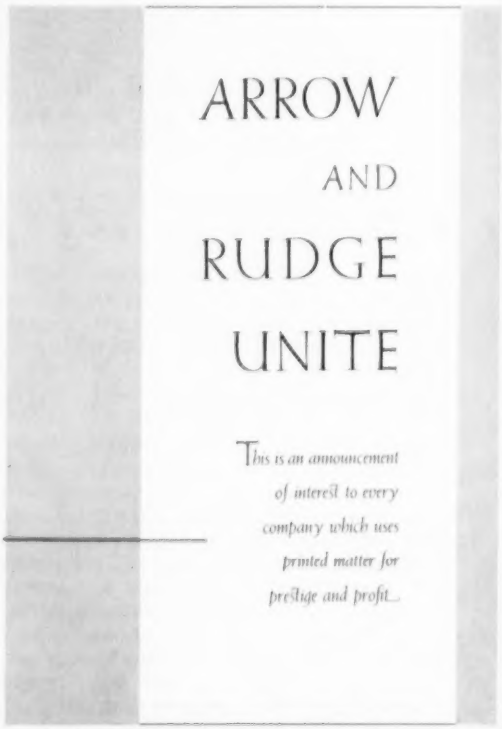
THE ACORN PRESS of River Forest, Illinois.—Character is a vital attribute, and it applies to things as well as beings, at least so far as individual qualities are concerned. Your work has character, along with excellence. Many items would appeal to an esthete more than to a hard-boiled business man. This means anything, but that the h. b. b. m. couldn't use the mode profitably even where suitable, which it wouldn't be as in the case of a fire sale or tractor advertisement. Layout is not emphasized in most items; generally speaking, composition and display are straightaway. Of course, you have talent for non-standard arrangement; some items demonstrate that. On the other hand, there is one item bearing just two lines of type—and it rings the bell. The lines are in a moderately decorative type which is rarely seen, printed in a soft color on a tinted stock having deckled edges. Here, then, are the reasons for the *character* of your printing. Your assortment of types seems definitely to have resulted from picking and choosing among the many fine styles not commonly used, with the accent on the moderately decorative. You consider paper more seriously than most, using colored stocks especially of pastel hues, where many would, unfortunately, think only of white. More than the average printer, you seem to avoid cold, dull, and stodgy black ink, printing forms in a color harmonizing with the paper—a deep rose, for example, on pink. Again, you wisely depend a lot on grades and finishes of paper, even novelty ones such as those simulating grained birchwood. There is much to say in favor of the way you work, little if anything to say against it except that which might reasonably be regarded as prejudiced. We grew up in more of a commercial atmosphere and wouldn't be so modest with respect to type sizes, for one thing, if we were in a spot like yours. Even so, other readers would do well to be influenced to some extent on occasion by your way of doing things.

Best Not Too Good

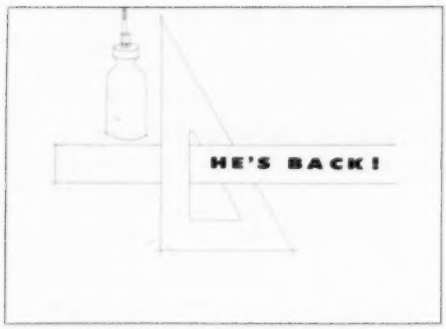
THE CLEGG COMPANY of San Antonio, Texas.—It must be great, being *actually* in the printing business and having an an-



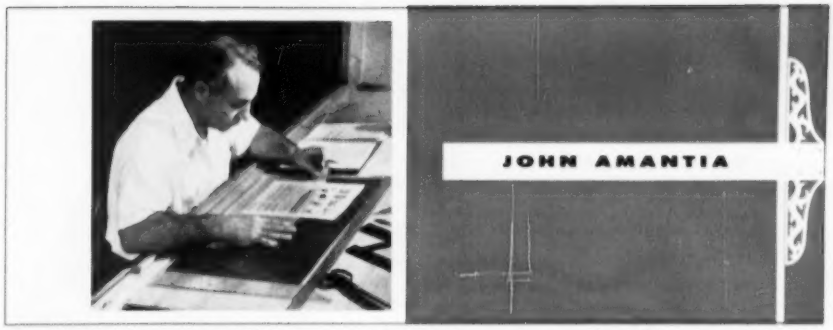
Charming title page from folder of Chiswick Bookshop of New York, announcing book. On cream stock of the original 7½- by 11-inch page, decoration is in deep gray-green, the type in dull orange



It would be like gilding the lily to accompany the elegant Centaur type with decoration claiming attention to itself. Type makes big folder—title page above, spread at right



Front of 6-page French-style folder of Rochester Monotype Composition Company. Color band along right is on the third section, disclosed by short front leaf from the left



Page at right is from outside, folded inward—to left. It hides pages two and three of inner spread on which copy promoting Mr. Amantia appears. Portrait is on first inside page (2). Color is a dull and deep yellow-green, in our opinion about the best choice, especially considering large area of color on page at the right

nual project to see through as if it were a hobby. The great house of Donnelley has its hard-bound Lakeside Classic to get out each Christmas; you have the elaborate and beautiful program for the annual Fiesta San Jacinto. The observation is made with reason. We believe such projects constitute the best of low-pressure advertising. That's the banal reason, justified, of course. We confidently believe such projects have still greater value in their influence upon the printer's staff. Workers are influenced to believe they are with a top-flight institution having high ideals and standards. For such the best is none too good, and the workers realize it. Isn't it natural to assume the effort at excellence will be reflected in work for customers? Space doesn't permit an adequate description of the 11½- by 15½-inch brochure of eight pages and extension cover, the treatment of which results in a combination of beauty and impressiveness seldom seen. Inside pages are replete with full-color line and benday pictures illustrating people in festive activities, lithographed on very, very heavy rough paper of top quality. A big process color print of the Alamo done by letterpress on coated paper is tipped onto page two above a brief story about the fort which was identified with the "climactic victory of the Texas Republic" on April 21, 1836, the anniversary of which the Fiesta celebrates. With the best of everything, including craftsmanship, it might seem that a couple of small details shouldn't be mentioned. We regret "The," starting the display "The Fiesta San Jacinto Association" on page one is overemphasized so much. The remaining and important words scarcely stand out. The idea, possibly, was that the word as handled has decorative value. Lines of the head on page three are noticeably crowded, due especially, to there being so much open space on the page.

Dramatizing Growth

ST. PETERSBURG PRINTING COMPANY, St. Petersburg, Florida.—While layout and typography, as will be seen, are involved to a smaller degree than usual in your booklet "Speaking of Telephone Directories," and your presswork has been consistently good, the item should interest our master printer readers. It reflects growth and prosperity over the past eight-year period in a way all should agree is authentic, specifically in recording the growth in number of telephone directories you have printed for the Peninsular Telephone System since you entered that field in 1947. It suggests a slant other specialist printers might give to their own advertising, whatever the field—subtle, low-pressure advertising, but effective because content is valuable and your own growth is obviously consistent. Except for the cover, the foreword by your president, Dixie M. Hollins, and a page of explanation following that, inside pages are utilized for two forms of graphs. That on left-hand pages shows number of telephone books issued in a particular city or area, that on right-hand pages the number of pages in directories for the corresponding city or



Front of approximately 4- by 9-inch 6-page folder by Freddy Pannebaker, Denver lithographer. Advertising message on inner spread is headed "Let Freddy Go to the Mat for You" and illustrated by six thumbnail sketches showing as many ways in which wrestlers "drop" opponents. Copy, also humorous, is consistent



Spread—20 by 14 inches—of folder announcing consolidation of two leading New York printing organizations. On heavy white paper of original, side bands—represented here by benday screen—are printed in pale gray of a yellow-green hue and what's in color is in deep red. Short fold of the front leaf allows band of tint color from page 3 to show at the right of the title page



Because they have, perhaps, the greatest opportunity among all who sell to printers doesn't minimize the credit due paper makers for the craft lore and business-stimulating ideas so often associated with their sampling and advertising. Decidedly worth reading by every printer seeking to keep pace with craft advancement, we are showing this spread from 8½- by 11-inch folder of Mohawk Paper Mills, Cohoes, New York, as large as our system of makeup permits, we hope large enough that all may be able to read

area. And, are the lines tracing increases steep! The data of the graphs explains without words one reason for your own growth of 33⅓ per cent, this fact presented in the letter-size folder on slick stock titled "To Serve You Better," in which your enlarged plant is effectively illustrated. Right-hand graphs show increase in both alphabetical and classified (advertising) pages. In most graphs the number of books and pages of advertising are quite uniform as to growth, shown to be decidedly greater than the number of telephones. The inference is that the eight years have been boom years for printing and advertising. Background for cover is formed of miniatures of the graphs, arranged helter-skelter and printed in orange. Title of three lines should have been in type at least one size larger, not only because the added strength would suggest importance but because the type is proportionately too small for the page. Relationship here is esthetically important.

Points on Balance

JOHN J. FITZGERALD of Lawrence, Massachusetts.—We view the specimens you submit, accomplished in the commercial printing plant of the *Eagle-Tribune* with mixed feelings. As a rule, the work scores high in what functions first, and what, for that reason, some aver is most important—getting attention, opening the door. A penchant for color and big, strong display, particularly noted on fronts of folders and covers of booklets, starts you off at a good pace. The power and brilliance of the "red" cover, "New England Teamsters and Baking Industry Pension Fund," may so dominate interest many will overlook copy. It is the rather confusingly disconnected and side-to-side balance of type lines, in part reversed in the red plate and in part overprinting it in black, which is away off. "New England," a short, small line atop the very big initial "T" starting "Teamsters" is so small and so far away one will not surely get the connection. "Pension Fund," across near the bottom, is as far from "Teamsters and Baking Industry" as the small line above the big "T," but here size saves the situation. The point is that lines of continuous, related copy shouldn't be spread far apart. Distinctions, with changes in size and style of type to emphasize important parts, are, of course, desirable and do not disturb continuity as do wide separation of different phases. Another point: The initial letters "T" and "B" are very, very much over-emphasized, detract from the essentials of the copy and make the design as a whole too heavy on the left side. Possibly the best item is the booklet "Easter Parade" for the hospital auxiliary. In medium green on pale green paper, with a pica-wide band in a dull yellow green along right-hand side and with edge deckled, the cover is excellent. Inside pages printed in green on white paper offer food for thought. The green shows up well enough on the oval illustration at top of title page, but because of its light tone, the type seems to match the color of the cover stock, quite pale. Not a few, we believe, found it hard to read. The idea of the match of colors is good, and it is well to avoid use of black where one can. No color is as strong as black, so type should be bolder as the color is lighter.

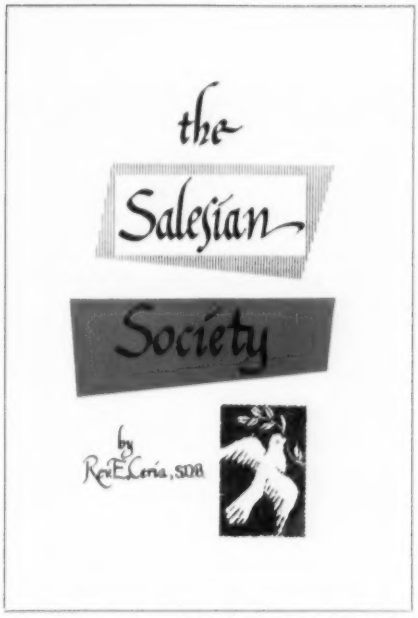


CORRECT WORD SPACING

"The demonstration above was produced under the direction of M. F. McGrew, crack typographer of Ketchum, MacLeod & Grove. The top line on the left-hand side was spaced too closely. All the other lines on that side were spaced too widely between words. Correct spacing for each line is shown on the right-hand side. The types shown, reading from top to bottom, are as follows: Venus Bold, Commercial Script, Franklin Gothic condensed, Caslon italic, Trafton Script, Venus, Century Schoolbook italic, and Alternate Gothic No. 2. This demonstration shows how important correct spacing is because it affects readability and eye appeal. It was very clever of the brilliant Mr. McGrew to call this to our attention." The foregoing commentary and the two demonstrations (here considerably reduced) occupied a full 8½- by 11-inch page in a recent issue of *Type Graphic*, a most readable and finely executed magazine of Edwin H. Stuart, top-flight typographer of Pittsburgh

Type Book Is Production Text

HARVEY W. SPANYERS, Minneapolis, Minnesota.—It is great to receive a type book with so many excellent features as the one you planned and directed for the *Minneapolis Star* and *Tribune*. First point of merit is the page size, 12¼ by 9¼ inches—largest we recall seeing in many years. The comparatively great size insured two specific advantages, one to the great benefit of the publishers and the other to those who plan advertising for the newspapers. As a result of better planning of layouts too, the publishers must obviously benefit. Bigness assures the impression of importance and worth, always. The big oblong page permits of specimen lines ten inches long, more characters to the line than shown in any type book we recall. There is not only the advantage of the greater sampling, but measuring and tracing of the larger sizes is simplified. The specimen pages are scaled off in picas and inches by vertical rules, with the divisions numbered for convenience, printed in a dull orange in contrast with the specimen lines in black, and what a bright black! Incidentally, and as it should be, presswork is excellent on the heavy coated paper. Your book is also outstanding for the amount and importance of instruction and information in the forward pages, this amounting, as we thought when first going through it, to a manual in the production of advertising. We can think of no better use of space than to pass on just what the articles are about. Leading off after the title page, there's a spread showing in text and halftones "How

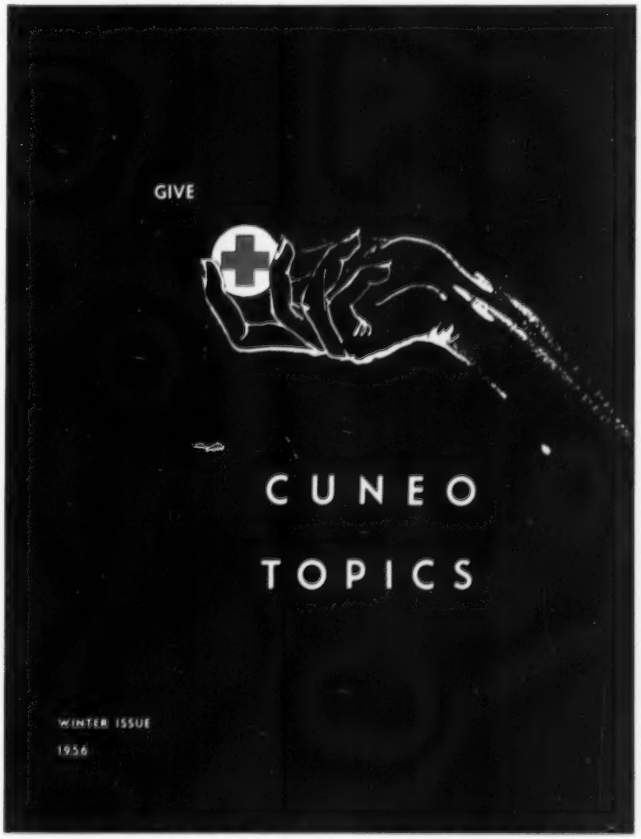


Book jacket by art students of Don Bosco Technical School, Paterson, New Jersey. Free, informal layout and lettering that simulates calligraphy, which it isn't, combine with pleasing, interesting result. It was wrong to begin the top line of the title with a lower-case "t"

Your Advertisement Is Produced," then a page on the forms and families of type. There follows a 3-column page of single-line specimens of especially characteristic types, headed "Quick Comparison of Type Faces," and then one titled "Making Type Work for You." Here, various devices essential to effective type use—suitability to product, limiting number of styles in a single display, white space, *et cetera*—are clearly, if sketchily, described. Other articles, respectively, are "Illustrating Newspaper Advertisements," "Preparing Copy for Engravings," "Preparing Copy and Layout," "Marking Up Copy and Layouts," "Correcting Store Proofs," and "Examples of Mat and Stereo Shrinkage." As if that were not enough, there are three pages under the title "Color in the *Star* and *Tribune*," illustrated in color with a color wheel and a group describing how the engraver converts a simple key-line drawing into a full color illustration. This is followed by articles on preparing advertisements for gravure and double truck (2-page) layouts. Mechanical regulations and requirements are sketched, as are production terms, and there's a two-page article entitled "Production Pointers and Dollar Savers." Seems to us the foregoing might serve as a check list for any printer or publisher about to issue a type specimen book. To conclude, we refer to the binding of the book. The brown extension cover of embossed leather like composition material is held on the 140 inside pages by the type of wire binding which scarcely shows on sides, front or back. If this comparative invisibility is of no moment, a case could be made in its favor by the fact that, lying flat, the heavy book wouldn't damage a desk top. The simple front design, nicely related as to size with big page, is gold-stamped.



Just as in its banking operations, the Northern Trust Company, Chicago, sets a very high standard with its employee magazine, always attractively layed out and printed. Viewers of reproduction above, take note: an letter-size original stems and leaves of huge bouquet are printed in a third color, the correct green, of course



Infrequently seen, and in contrast with those where white (paper) dominates, also because they're strong, "black" designs make a powerful impression. So all may see their merits, we show as many like this cover from the magazine of the great Cuneo Press as we can lay hands on. Title and picture, we think, might well be bigger

IX. SHAPE HARMONY

★ Nothing attracts more quickly or more surely than that which is beautiful and/or pleasing. It is true, of course, that if the strong points of an advertisement are interesting, and if they are then skillfully brought out, attention as well as interpretation may be accomplished by the use of type alone. This may be so even when the effect is not a "work of art."

It is essential, and most important, that type should interpret the copy and set forth feature points in the most understandable, effective way. After this is done, its effectivness is increased as it is made more pleasing to the eye. In the vast majority of cases printed forms are first seen and considered as a whole. If they are pleasing and attractive as entities (artistic), they will command attention—as pictures, so to speak—before a word reaches the mind.

Abortions almost without number have been perpetrated in the name of "art" when applied to printing. The fact that work is called "artistic" does not mean that it is, however; the term does not imply "fuss and feathers," nor, in typography, fancy type and borders, gorgeous initials and decoration, splendiferousness in general. The simplest and plainest printed things may be artistic, conformable to the principles of art and design. A combination of types only, unaccompanied by illustrations, borders, and ornaments, may be beautiful, or it may be atrocious. No one who can read and who has access to a dictionary need have any uncertainty as to the meaning of the term "artistic."

Assuming, of course, that types and utilities are pleasing in themselves, what are the principles on which dependence may be placed for beautiful, truly artistic, effects in display work? They are shape harmony, tone harmony, proportion, rhythm, and balance—also to an extent, contrast and simplicity. Of these principles the simplest is the first mentioned.

Shape harmony obviously means harmony (agreement, conformity, unity) among the shapes of the things which together make up our complete design. The association of type faces in itself demands first consideration in the study of shape harmony. In no other application of shape harmony to typographical display is violation of it more frequent or more displeasing. One can hardly discount the importance of this fundamental principle of art and design in typography after examining Figure 67 and noting the disagreeable effect produced by the association of extended and condensed types, here minimized because the types are of the same series. That this disagreeable appearance is not altogether due to the fact that the letters are not of regular shape—as it is to an extent—will be seen when one considers Figure 68, where both the lines are in extended shape, and Figure 69, where both are condensed.

No one can call
this a pleasing association

Figure 67

The effect here
is much better

Figure 68

And this, it must be seen,
is also much more pleasing

Figure 69

But type of regular
shape is best of all

Figure 70

It will be seen, therefore, that if the most agreeable appearance is to result, all the type faces in a design must be of the same general shape. When compared with Figures 68 and 69, Figure 70 demonstrates that the most pleasing results are secured not only when all the types are of the same shape, but when that shape is in good proportion, when the height has a nice relationship to the width. One need not have a superabundance of good taste to see that Figure 70 is not only far more pleasing than Figure 67, wherein the lines are not in harmony, but that it is more pleasing than Figures 68 and 69, wherein they are.

When, as in Figure 71, a condensed face is used for a heading much larger in size than the body matter or subordinate display lines, the effect is not displeasing, for then the fact that the condensed letters are proportionately so large makes their relatively narrower width much greater than the small sizes of the relatively wider characters.

The great use of text, or black letter, for its decorative effect as well as for emphasis, prompts a suggestion regarding its use with roman or other type faces of regular and extended shapes. The text type comes under the head of condensed types, and when used with roman of regular shape, or types of extended shape, must be given the same consideration the condensed roman is given in Figure 71.

In Figure 72 a line of text is shown topping other lines of roman capitals of almost equal size. The effect, owing to the divergence of shapes, it must be admitted, is displeasing. Figure 73 is shown to demonstrate that the cause of the bad effect is as indicated, and that the remedy proposed is as specific. In Figure 73, the effect of the lack of conformity in shapes is minimized by reducing the size of the wider member of the combination.

Everything considered, the results which are the most satisfactory are usually found in printing in which the question of the association of type faces does not enter—the printing in which but one series of type is used. We may go a step farther and say that the most pleasing results are attained when the work is not only confined to one series but is set either in all capitals or all lower-case of that series. (Capitals and lower-case each form a different shape of design, and their characteristics are distinctive.)

But such practice is not always possible, nor is it always desirable. In involved display, where space is at a premium, it would be positively foolish to hold to all

A Big Headline
in condensed type does not appear out of harmony with type of regular shape when the wider type-face is in much smaller size.

Figure 71

MODERN TYPE DISPLAY

A Manual
In the Selection and Use of
Type and Ornament



By J. L. FRAZIER

capitals or lower-case, for we would sacrifice many effective means of obtaining emphasis. We may, furthermore, develop a pleasing harmony without drawing such a fine line.

The next step in shape harmony is suiting the shape of the type to the shape of the space occupied. In advertising display, particularly advertisements for newspapers and magazines, one meets with spaces of various shapes. It is well to remember that letters of regular proportion will fit well into any shape, except the most irregular, of which comparatively few will be encountered in daily practice.

Except in very rare instances, one need not worry about harmony between type and space in advertisements if he holds to the use of letters of regular shape, and he



Figure 72



Figure 73

would be a "stickler" indeed who would find fault with such letters well used in such an out-of-the-ordinary space as a single-column (12 picas) 20-inch advertisement. (Note: The selection of such a space would be foolish if it were desired to have a strong display.)

The author has often felt it would be a blessing to printerdom if extended and condensed types had never been invented. They must, in a measure at least, be considered as freaks, and no one can see anything pleasing in their lack of good proportion. Printers nationally known for the quality of their work do not use extended or condensed faces.

The idea that condensed type permits a bigger display line is largely founded upon a fallacy, for though the letters are higher, they are in some instances so much leaner as to offset this advantage of height. This point is demonstrated by these two lines of Tempo Heavy, which has been selected for use because it is widely used.

18 pt. Tempo Heavy Cond.
14 pt. Tempo Heavy

One line is set in 18-point condensed and the other in 14-point regular. Can it be said that the 18-point characters in the first line provide as much more prominence than the 14-point letters as the difference in size would seem to indicate?



Figure 74



Figure 75

In booklet work—cover designs, title pages, etc., shape harmony between type and space must be more carefully considered. To show the effect of harmony and a lack of harmony in this respect, Figures 74, 75, 76, and 77 are provided, emphasized of course, to illustrate the points clearly.

In Figure 74, we have an extended style of type on an eccentric narrow page such as is sometimes used for the sake of novelty. It looks bad, doesn't it? Figure 75 is of the same size and shape, but the extended

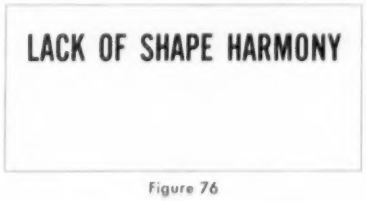


Figure 76

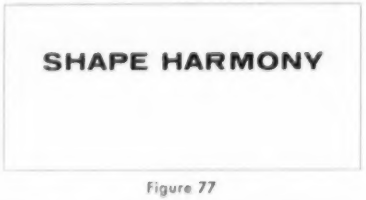


Figure 77

type has been replaced by a condensed type, which appears much more pleasing because it is of the same general shape as the page.

Now, we find, in Figure 76, an oblong page on which the condensed letter so well suited to Figure 75 appears very much out of place, whereas the extended type, poorly used in Figure 74, is just the thing in Figure 77. Surely there is something to this matter of shape harmony.

(Other applications of shape harmony in typography will be discussed next month.)

Look Develops New Paper To Improve Letterpress Run

Working with one of its paper suppliers, the Blandin Paper Co. of Grand Rapids, Minn., and with its letterpress printer, R. R. Donnelley & Sons of Chicago, *Look* magazine has developed a new coated paper for black and white and two-color letterpress printing.

The paper utilizes a new coating process which produces a levelness and completeness of coating which give clarity and sparkle to black and white and two-color letterpress with a high degree of opacity, according to Blandin.

The new coated paper was developed as a result of a long-term study by Marvin Whatmore, vice-president and general manager of *Look*. Says Mr. Whatmore: "One of the anomalies of the printing business is that it is tougher to get good black and white and two-color letterpress reproduction than it is to get good four-color reproduction. We wanted a paper that would enable us to produce excellent black and white and two-color letterpress with the same ease as we can produce excellent four-color. The development of the new coated paper stemmed from this desire."

Pointing out that the coating on conventionally-coated paper is applied by a system of distribution rollers which, in effect, roll the coating onto the paper and tend to leave coated peaks and uncoated valleys, Mr. Whatmore said, "It is the uncoated valleys which cause printing problems, and we want to develop a paper on which the surface was smoother than has heretofore been possible."

Mr. Whatmore became convinced that it should be possible to apply the coating with a blade, rather than with a roller, and thus get the coating into the valleys. After a good deal of preliminary research, Mr. Blandin commissioned the Rice, Barton Corp. of Worcester, Mass., to test-coat raw magazine paper with a blade applicator. Tests were made on all facets of the process—formulation, the consistency of the coating, the method of application, the amount of coating necessary for best results, etc.—and late in 1954 the Blandin Paper Co. commissioned Rice, Barton Corp. to engineer and build the machine which Blandin is now using to produce the new *Look* paper.

This is said to be the first machine of its kind ever built. Since it was installed in the summer of 1955, Blandin has made a number of changes and improvements. Prior to installing this machine, Blandin has never produced a coated paper. The machine converts to the specially coated stock the uncoated paper *Look* was previously purchasing from Blandin.

• Lithography was discovered by Alois Senefelder of Munich about 1796.

THE COMPOSING ROOM

By Alexander Lawson

Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.

Decorative Letters of Past Century Inspire Revival

- **Hey-day of decorative letter is not yet over; still used as "modern" style**
- **Trends of the nineteenth century brought out in twentieth century printing**
- **European type foundries lead U. S. in the production of display faces**

The nineteenth century has had the questionable reputation of being a period of low standards in printing. Technological advancements of the industrial revolution brought about attempts to raise production and lower hour costs but resulted in the detriment of style.

However, the wildly expanding economy did result in a great deal of experimenting with the shape of the roman letter. These changes are apparent in old specimen books, which listed page after page of display types in kaleidoscopic array. The demands of the nineteenth century market place called, apparently, for novelty above all else in the production of commercial printing.

"Fresh" Approach of Old Types

It is frequently the fashion today to decry the typographical style prevalent a hundred years ago. But the contemporary designer on the lookout for the "fresh" approach is increasingly aware of many of the old types and is adapting them to current needs. Of course type revivals are constantly recurring and will continue until someone invents a new alphabet.

Probably the most familiar revival is that of the type now called Ultra Bodoni, which occurred during the twenties. While it is obvious that this type does have some resemblance to the contrasts of Bodoni, it can scarcely be credited to the account of the Italian letter founder.

Nevertheless, this type, issued under several similar names, has been almost a standard item of manufacture by all foundries and machine companies. More recently, the wide gothics and extended square serifs have come again into wide use. It would appear that both advertising designers and type foundries have been taking a closer look at the display letters of the past century.

Just a few years ago, the only people interested in old types were the "collectors," who expressed their nostalgia in lectures at "old timers nights." Modern typographers were content to let collectors argue about whether or not they had obtained a font of Bijou or Bizarre, and paid attention only when they wanted a line of Buffalo Bill for an ad.

The interest in decorative types has never really lapsed. Now and then every typefounder has produced a type designed to meet display requirements only. During the postwar period a number of new faces in this category have been designed.

Increasing uses of photolettering has made unnecessary and uneconomical, in the opinion of some foundries, the casting of new display types, but the demand is constant from the commercial printer who prefers to have his display types in hard metal rather than on film.

Several of the current crop of decorative letters are revivals, produced without change from nineteenth century originals. A good many, however, are the result of current ideas of what printing should look like, and care must be exercised in their use to obtain the best effect. Too often, the use of revivals is limited to a period style. While this is permissible in some jobs, it does nothing to justify the use of a revival type in mid-twentieth-century work.

It must be acknowledged that most of the new decorative faces are the product of the European foundries, which are now competing strongly for the American dollar. In spite of the setback of World War II, the Europeans have done an amazing job. Most of the foundries which were either destroyed or completely incapacitated during hostilities are now back in business, with most of their formerly successful types, and many new designs.

In addition to German foundries, which in the twenties and thirties were actively producing type for American printers, we now see Swiss, French, and Italian organizations making overtures toward this country. Of particular interest are the excellent type specimen sheets calculated to show off the new designs to best advantage. Due to higher production, American manufacturers restrict themselves almost exclusively to the more utilitarian showings of new types. In this respect they offer little competition.

Here are samples of 1 Dom Casual, 2 Trend, 3 Chisel, 4 Ornata, 5 Duo, 6 Saphir, 7 Ritmo, 8 Profil, 9 Riccardo, 10 Graphique, 11 Studio, 12 Flash, and 13 Banco for a comparison of styles

1 ABCDEFGHIJKL abcdefghijklmnop

2 Presenting TREND No. 573.

3 ABCDEabcdef

4 British American

5 ART OF SABENA

6 HORTICULTURE

7 Ornamenti in ottone

8 STEINBAU

9 SKY LINER

10 FOLDING CHASES

11 GUARANTEED Against

12 DIMENSIONAL

13 LAFAYETTE

U. S. Offers Few New Display Faces

In the United States, the most successful postwar display type has been Dom Casual, designed for ATF by Peter Dom in 1950. This follows a popular hand lettering style of irregularly shaped letters of casual stroke. It is also available in an italic form, Dom Diagonal, and in a boldface version.

Somewhat similar to Dom Casual is a recent type called Trend, produced by Baltimore Type Foundry.

The famous English concern, Stephenson, Blake, and Company, of Sheffield, experimented in 1939 with a shaded version of Latin Bold Condensed. This effort re-

sulted in Chisel, one of the best known of the European importations. Not until after the war did production get fully underway, but already the type is well established in the United States.

The Klingspor foundry of Frankfurt, Germany, whose types are familiar in America, has offered two new items in the decorative category—Ornata, a delicate letter with an inlaid herring-bone pattern and a star; and Duo, a versatile face, almost square serif, which is available as a three-dimensional letter, an outline, and a two-color shaded letter.

The Stempel Foundry, also located in Frankfurt, is fortunate in having on its staff one of the world's most talented type designers, Herman Zapf. In 1953 he cut the type Saphir, a capital letter which contains a floral pattern in reverse, and which is formed with the same skill evident in Zapf's roman types, those called Palatino and Michelangelo.

During the last few years American printers have been quite enthusiastic about the types of the Nebiolo foundry of Turin, Italy, where many colorful and interesting specimen showings have been produced. An evenly drawn, slightly sloped capital letter called Ritmo is the Nebiolo contribution to recent display types.

Switzerland Offers Profil

From the Haas'che foundry in Muenchenstein, Switzerland, has come a variety of postwar designs, marketed in this country by the Amsterdam organization. Profil, a three-dimensional capital letter, slightly sloped and of square serif characteristics is the best known. It is already used a great deal by American typographers. Two other "3-D" faces are Riccardo, an open cap type, freely drawn in the "cartoon" pattern; and Graphique, a condensed sans serif, also available in caps only.

Typefoundry Amsterdam has been successful with Studio. Drawn in 1950, it is one of the best of the cartoon-style types. Their most recent innovation is a series of initials called Raffia, styled in a baroque pen-flourish manner.

Flash, a type designed by one of France's leading type designers, Crous-Vidal, has been cut by the Fonderie Typographique Francaise in Paris. This is a sloped open capital with lightning flashes drawn into the stroke. When used in this country it will probably be given a surname so that it will not be confused with the well-known Monotype face.

Another French company, the Fonderie Olive, has produced Banco, a type similar to the Italian face, Ritmo, mentioned above, but more condensed and available in caps only.

It appears that the hey-day of the decorative letter is not yet over. We moderns will have something to offer the printers of the next century, who are looking for a unique approach to typographical design.



Mr. Brewington will answer questions on machine problems. Write him in care of The Inland Printer

Some Slugs Shiny on Bottom

Q.—When casting various lengths of slugs, especially the longer lengths such as 24 to 30 ems, there appears on first casting a slick or smooth bottom in the central part of the slugs. This appears sometimes when starting up after the machine has been idle for an hour or more. As one starts casting, the smooth bottom clears up after several lines.

On the other hand, I have started casting the same type of slugs and the bottoms were perfect. After casting a few, the slick bottom would soon reappear.

In all such instances the lockup was apparently good to perfect. All points of possible trouble were checked and a test of the mouthpiece lockup taken. Everything seemed to be OK. Can you explain such things and what is the remedy?

A.—This condition of the shiny bottoms of the first slugs cast on certain machines is generally caused by the difference in mouthpiece temperature when the machine is idle, and when it is casting. If the controls are sensitive enough, the difference in temperature is not great enough to produce a shiny bottom. As the controls age, or are dirty and sticky, the temperature lag increases, especially when there is no vibration of machine operation, and this temperature variance increases. As you have found, ordinarily this lag causes no difficulty other than to produce a shiny bottom on the first few slugs cast.

Of course there are other reasons for a slick bottom on a slug, such as a poor lockup, warped mold or mouthpiece, dull back knives, etc. However, the foregoing mentioned reason is the usual one when all other conditions seem to be correct.

As long as this shiny bottom slug trouble does not develop into a squirt or cause undue back knife trimmings, there is no immediate need of correction. To correct, new thermostatic controls would be necessary if the electrical connections and contact point were in good shape.

Causes of Annoying Small Squirts

Q.—What causes those very annoying and time-consuming small squirts?

A.—Among the many causes of small squirts are the following:

The new mouthpiece and gib permits some metal to escape along the mouthpiece bed.

A high pot, and/or a plunger which binds, lifts the pump cam roll off its cam face, then suddenly drops prematurely.

Deficiency in the pot lever over-play, or pot too full, which causes mouthpiece contact to be delayed or faulty.

A pot lever spring which is broken or has weak compression.

Upper Lugs of Mats Bending

Q.—A few of the upper lugs of the thinner mats are being bent as they go on the distributor screws. What shall I do to correct this trouble?

A.—Your troubles can be corrected easily. The distributor box matrix lift should raise matrices high enough to clear the distributor box upper rails one thirty-second of an inch. Adjust the stroke of lift by screw in lift lever. Throw off distributor belt and test adjustment by slow motion using left hand to turn distributor slowly. When lift raises mat to maximum height the lower edge of upper lug on mat should clear the upper rail by $\frac{1}{32}$-inch. If it doesn't, turn lift lever screw forward or backward to attain the proper clearance. The wear on the shoulders of the upper rails should never be permitted to exceed .050-inch between bar point and shoulders of the upper rails, front and back. Nearly all of the distributor box trouble is due to worn rails, causing a space between the shoulders of the rails and the bar point large enough to allow two thin matrices to be lifted at one time, damaging the ears of the thin matrices, and allowing the thick matrices to be twisted.

Bent mats may be caused by the distributor bar point or blade being worn or damaged.

The distributor shifter buffer may be gummy or sticky, and if it happens that the matrix is being lifted just as the distributor shifter goes back for the next line, the matrix may slip off the shelf (or seat) on the lift after it has been partly raised.

Sometimes the little spring that holds the distributor lift against the matrix may become stretched and weak and not hold the distributor lift firmly against the matrix, so that the matrix may slip off the shelf after it has been partly raised.

If the seat is worn to a round edge, mats will not rise high enough for clearance. This, too, will damage the lugs. Do not try to grind a new seat in lift. Purchase a new one.

THE PRESSROOM

By George M. Halpern

Questions will be answered by mail if accompanied by a stamped envelope. Answers will be kept confidential upon request.

Stock Determines Kind of Ink Required for Any Job

- **Printing pressmen today have to become skilled "technician-craftsmen"**
- **Customer's selection of paper and form dictates kind of ink to be used**
- **Printer's task is to select the correct process and use the proper ink**

The pressman today finds himself in a unique position. He is no longer merely a craftsman. Printing today is a technical specialty. The craftsman has become a "technician-craftsman." In addition to the tremendous knowledge of arduously acquired hand skills, which makes him the craftsman that he is, the pressman must also have a broad and comprehensive background in chemistry, mathematics, and physics. While these technical subjects may not be used in their *pure* form, the principles and reactions in their *applied* form are used daily.

Present advances demand that the pressman be a technician *before* he has the opportunity to use his craftsmanship skills. He must have the necessary knowledge to create the atmosphere in which his special skills can best be applied. Current apprenticeship training programs require the student to take courses in applied chemistry, mathematics, physics, and other related subjects.

New books have recently appeared in such fields as chemistry of lithography, chemistry of inks, practical paper technology, etc.

As part of this developing technology in printing, a new position has been created in many commercial and noncommercial plants—the production man. The function of the production man is to apply the technical knowledge of the pressman in the area of paper-ink-form relationship to customer requirements.

Production Man Needs Background

Regardless of how skilled the production man may be in other areas such as procurement, estimating, traffic, scheduling, layout and design, etc., failure to consider a job in the proper form-ink-paper relationship will negate all his efforts. Frequently, when successful production men do not have the technical background, they have compensated for this shortcoming through consultation with highly competent pressmen.

Many firms insist that all new assistant production men be scheduled to work in various departments of the firm from three to six months prior to being assigned production tasks. With this kind of background, they learn the nature of the firm's business, how it is handled production-wise, and the technical problems to be encountered. They meet with major and minor personnel of each department, and with a host of other important details essential to carrying out their duties.

The primary function of the form is to deliver the ink to the stock. The very nature of the form itself will determine which inks may or may not be used. This is called the "form-ink relationship."

In the "paper-ink relationship," it was observed that certain papers can be used only with certain types of ink (see THE INLAND PRINTER, April, 1956, pages 66-67).

It should be noted that in both of these relationships, ink is the common factor. In other words, ink may be considered as the mediator between the form and stock.

It is a common error in industry to assume a "form-paper relationship." How often have you heard "Halftone? Use coated stock." Or, "Zinc line cut? Use a rough textured stock."

Forms Differ in Ink Affinities

Actually, what was meant is that the nature of the halftone or zinc line cut, or the ink affinity of the particular form, determined the characteristics of the ink that the form could carry. The characteristics required of the ink determined the kind of ink needed. It is these same ink characteristics that determined the *kind of stock* to be used.

Constant advances are being made in paper technology. New kinds of papers are being prepared to stand up under certain conditions of temperature and mois-

A dye-transfer picture supplementing a slide lecture on "Aspects of Color Reproduction" at Rochester Institute of Technology is being indicated by Ralph M. Evans, head of the Color Technology Division, Eastman Kodak Co. With him (at left) are George Gardner, assistant to Mr. Evans and (right) Warren L. Rhodes, head of the Graphic Arts Research Department at Rochester Institute of Technology



ture, undue stress and strain, and to give visual and sensory effects, etc. Inks are being produced to conform to the requirements of the new papers.

Any of the existing types of forms may be used with any of the new types of papers whose ink characteristics meet the requirements of the form and the paper equally well. For example, plasticized stock was designed for longer durability. Halftones print beautifully on this new stock. So do zinc and copper line cuts.

Ink Determines Printing Process

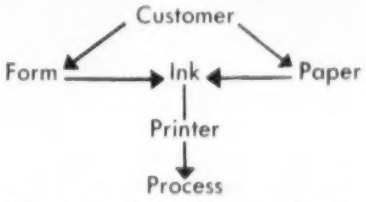
The ink which is used, because of the requirements of the form and the paper, determines the reproductive process. Why should this be so? If we accept as a truism the statements above concerning form-ink-paper relationship, we must recognize that the ink is the center about which the form and the paper revolve. What a customer wants printed becomes the form. This automatically determines the type of ink(s) that may be used. The customer variable could *only* be the stock on which the job is to be printed because the customer does not normally consider the ink.

Each printing process uses certain stocks and their required inks because of the nature of the process. The role of the printer is to select the process which will use the type of ink that satisfies the customer's selection of form and paper.

If the customer decides to have a printed form consisting of a very fine vignette and several lines of 6- or 8-point type, and left the choice of stock to a printer who has had letterpress experience, the printer would know that this type of form could best be reproduced on a smooth-finish stock. The letterpress printer makes this decision because his experience has proved to him that fine vignettes require light-bodied (halftone inks) and this kind of ink prints best on smooth-finish stock.

Suppose however, that the customer in the above instance selected the stock himself, and chose a rough-textured material. The printer is then faced with the problem of finding a reproductive process which would print with a light-bodied ink a vignette form on rough textured stock. Letterpress would automatically be ruled out because of this ink requirement. Rough textured stock in letterpress requires a heavy-bodied ink. This type of ink would tend to fill up the screen resulting in a blurred image. Because of the ink requirement, this job would be run either offset or gravure upon additional job requirements.

The reproductive process may be illustrated by the following formula:



The printer is the catalytic or coördinating agent.

From the foregoing, it is apparent that an indisputable form-ink-paper relationship exists. In view of this broad concept, I would now like to expand the Paper-Ink Relationship Chart which originally appeared in the April, 1956, issue of THE INLAND PRINTER, to include the form. The chart is devised to present the letterpress printer with a rapid means of determining what ink to use with what stock, and which form will give him the best results. Minor adjustments can be made in the form, and such modifications fall within the realm of each individual shop.

Paper, Ink, and Form Relationship Chart for Letterpress

Stock	*Ink*	*Form*
Antique Book	Bond or Job	Type, Line, Benday up to 85 Line
Bible	Bond (hard drying)	Type, Line
Blotting (wove finish)	Job	Type, Line, Benday up to 65 Line
Blotting, coated	HT (suited to press)	Type, Line, Benday and HT up to 150 Line
Bristol Index	Job (run gray)	Type, Line, Benday and HT up to 100 Line
Cast Coated	Special (for best results)	Type, Line, HT up to 133 Line
Coated Blanks	HT	Type, Line, Benday and HT up to 150 Line
Coated Book	HT (suited to press)	Type, Line, Benday and HT up to 150 Line
Cockletone, Ripple'one, and Linen Finishes	Bond or Job	Type, Line, Benday and HT up to 85 Line
Cover, coated	HT or Gloss	Type, Line, HT up to 133 Line
Cover, uncoated	Cover	Type, Line
Dull coated	HT (suited to press)	Type, Line, HT up to 133 Line
Eggshell	Bond or Job	Type, Line, HT up to 85 Line
Enamel	HT or G'oss	Type, Line, HT up to 133 Line
Envelopes	Bond or Job	Type, Line, Benday up to 85 Line
Featherweight	Job (hard drying)	Type, Line, Benday up to 85 Line
Flint	Metallic (special)	Type, Line, HT up to 133 Line
Glassine	Special (Varnish)	Type, Line, Benday up to 85 Line
Gummed	Job (for type and line) HT (for solids and HT)	Type, Line, Benday and HT up to 133 Line
Laid Finish	Bond	Type, Line, Benday up to 65 Line
Laid Text	Bond	Type, Line, Benday up to 85 Line
Ledger	Bond or Job mixture (run gray)	Type, Line, Benday up to 65 Line
Litho, coated	HT	Type, Line, Benday and HT up to 120 Line
Manifold	Job	Type, Line
Metallic	Metallic or Overprint	Type, Line, Benday and HT up to 110 Line
Mimeo and Mimeo Bond	Job or News	Type, Line, Benday up to 65 Line
Newsprint	News, HT or HT/Job mixture	Type, Line, Benday and HT up to 85 Line
Offset, regular	Job	Type, Line, HT
Parchment	Bond or Cover	Type, Line
Plate	Job (run gray)	Type, Line, Benday and HT up to 100 Line
Post Card	Job	Type, Line, Benday up to 85 Line
Rag Content Bond	Bond	Type, Line, Benday and HT up to 85 Line
Safety (used for checks)	Bond (run gray)	Type, Line, Benday up to 85 Line
Thin Papers (On'onskin)	Bond (hard drying)	Type, Line
Uncoated Book (Super & SC, MF, EF)	HT or Soft Book	Type, Line, Benday and HT up to 120 Line
Vellum Cards	Bond or Job	Type, Line
Wove Finish	Job	Type, Line, Benday up to 65 Line

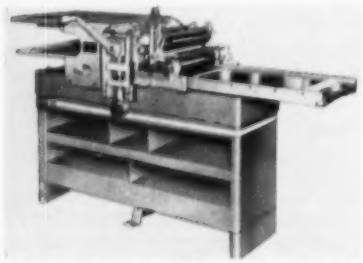
WHAT'S NEW? IN EQUIPMENT AND SUPPLIES

Press For Reproduction Proofing; Large Hole Paper Drilling Machine

Challenge Machinery Co. has introduced a proof press, Model GP, designed particularly for taking reproduction proofs. The press also features the direct image proofing of forms for duplicators or small offset presses directly on paper or metal plates.

Forms up to 14½x23½ can be accommodated. A .040-inch hard packing and type-high bed normally required for "repro" proofing is standard equipment. Special galley thickness plate beds are available.

The GP unit provides automatic grippers, automatic cylinder trip, and power inking. Micrometer feed and side guides



Reproduction proof press for direct image proofs

permit accurate control of sheet feeding and allow the close register printing of color jobs.

An electric drill for the high speed drilling of holes from $\frac{9}{64}$ to 1½ inches in diameter is available from Challenge. Lifts of paper stock up to two inches can be drilled.

A foot pedal controls the hydraulically powered head which automatically lowers and drills the stock. Sideguides operate automatically and permit spacing of holes laterally to any distance desired.

Applications for cutting such large holes are found in the packaging industry for perforating paper bags, and providing circular cut-outs for paint can labels.

For information: Challenge Machinery Co., Grand Haven, Mich.

Sheet or Signature Collator

The Dexter Series 202 collator will gather either sheets or signatures ranging in size from 4x6 to 12x19½, collating as many as 3,900 pamphlets or books per hour.

Stacks of material are placed in sequential order in hoppers located above a conveyor. Each pocket is filled from the top, permitting continuous feeding. In feeding, the bottom sheet is first separated from the rest by vacuum cups which draw it down, away from the pile, at the rear edge.

Pocket bottoms are so designed that the paper is "bowed" upward at the center and overhangs at the trailing edge. This facilitates separation and removal of the bottom sheet.

Each hopper is equipped with a "no-sheet two-sheet" adjustable caliper of the manually reset type. A miss or a double automatically shuts off the drive and lights a signal lamp.

The gathering conveyor is a continuous chain type equipped with pushers which forward the sheets from one pocket to the next and finally to the delivery conveyor. Girls pick off the collated material and stack it for further processing.

For information: Dexter Folder Co., Pearl River, N.Y.

All-Hydraulic High Tiering Truck

A material handler-stacker truck with an all-hydraulic drive is now available in lift capacities of up to 4,000 pounds. Lifting heights of up to 15 feet are possible. The truck will operate in aisles as narrow as six feet.

Control is by a single lever which guides the flow of oil to a hydraulic motor powering the drive wheel.

An L-P gas system is optional to minimize fumes from the 18 cubic inch motor. A hydraulic self-starter gives push-button starting.

For information: The Colson Corp., Elyria, Ohio.

Handler-stacker truck with single lever control





Compact production screen process printing unit

Silk Screen Process Printer

Compactness is stressed by the manufacturer in announcing the availability of a silk screen process printer called "The Master Process Printer." The unit occupies five feet of floor space.

Two models are offered with sizes of 16x24 and 24x30. Both units are designed for small plants and each will handle short runs. Production speeds up to 1,500 prints per hour are claimed.

Material printed can range from tissue sheets to stock with a thickness of one and one-half inches. Curly stock can be handled as the machines use either plain or spool type grippers, controlled by vacuum.

The operator can control the ink from "full flood" to "regular" without stopping the press. Open feeding time on the press is three-fifths of the complete printing cycle.

For information: Master Process Printer, Pace Mfg. Co., 764—9th St., Des Moines, Iowa.

Rotogravure Roller for Imprinting

Down time caused by improper inking of the doctor roller on rotogravure presses is eliminated by the use of a clamp roller for imprinting, according to the manufacturer's claims.

Known as the Ray-Al Clamp Roller, the device is adjustable to any spot on the shaft by means of two screws on the clamp. This eliminates the necessity for clamps on the complete periphery of the shaft, and also the need for flat spots or screw holes. The shaft is thus in balance and runs true, eliminating whip, vibration, and abnormal wear of rubber.

For information: Ray-Al Roller Co., 550 N. Parkside, Chicago 44.

American Type Founders Will Sell Camco Folders

American Type Founders describes Camco book and job folders, for which the company has acquired exclusive U.S. rights, as knife-type machines designed to insure folds of greatest accuracy and precision. Unique frame and assembly system is said to provide 64 different machines for every possible folding need. Sheet sizes handled are 36x48, 46x56, 46x62, 46x72, and 52x76. ATF rates the 52x76 as the largest standard commercial folder generally available to the graphic arts industry. Equipment handling special sheet sizes is obtainable on special order.

ATF lists the following exclusive features as among those which make Camco folders particularly important to plants requiring fast, trouble-free production:

More compact and economical construction than most other folders because of a sheet turning device that enables the fourth knife to make both parallel and right angle folds, with construction and operational savings.

Cross feeder with several new design features. More effective sheet control because the speed of the drop rollers' descent upon the sheet as it comes from the feed board can be advanced or retarded.

Superior gripper construction. The gripper can be adjusted sideways so that the exact spot of the printer's gripper can be used. This is said to be particulary important when running papers which are off-square or otherwise difficult to handle.

Wear and tear caused by vibration is considerably reduced by a vertical knife drop used in place of the overhanging arm drop still found on many book and job folders.

Semi-automatic lubrication of all bearings and other moving parts inside the machines.

For information: American Type Founders, Inc., 200 Elmora Ave., Elizabeth, N.J.

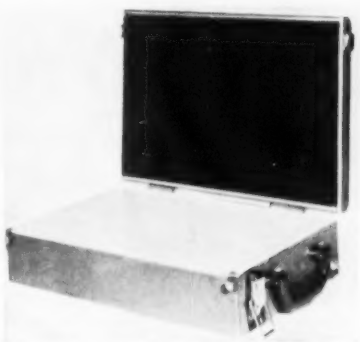
Design Rollers for Flexography

Rubber-faced design rollers for flexographic printing of continuous all-over designs are now available on lightweight, slip-on "D-Mount" printing sleeves.

"D-Mount" sleeves, made of lightweight alloy metal, are designed to fit interchangeably on a special mandrel. Sleeve and shaft may be disassembled at the end of the run, permitting use of the same shaft on another job while the design roller sleeve is stored for future use.

The printing surface of the "D-Mount" design roller is vulcanized to the sleeve. Rollers can be made for single and multicolor designs in any face size up to 90 inches long and any diameter up to nine inches.

For information: Mosstype Roller Co., Inc., Waldwick, N.J.



Photocopier records by direct or reflected light

Remington Portable Photocopier

A portable Photocopier, designed to copy pages of bound books just as easily as flat material, has been introduced by Remington Rand.

Weighing only 13 pounds complete with cover, the unit produces full-size copies of any record, and will photo-copy by direct light transmission or by reflected light.

For information: Remington Rand Div., Sperry Rand Corp., 315 Fourth Ave., N.Y. 10.

Junior Carton Ream Packing Unit

A new kind of ream packing unit for Crystallon Cover has been introduced by Riegel Paper Corp. The 500-sheet unit consists of five individual Junior Cartons of 100 sheets each, spot-glued together. Each unit has its own carton, is better protected against dirt and damage, and is easy to store, according to Riegel. The cartons are easily separated before opening.

For information: Riegel Paper Corp., 260 Madison Ave., N.Y. 16.

Stainless Steel "I" and "L" Sinks

Two styles of stainless steel sinks, the "I" style and the "L" style, are offered for use in photomechanical departments. A heavy gauge stainless steel, type 316, is used in both styles to provide resistance to chemical corrosion.

For information: Bar-Plate Mfg. Co., Boston Post Rd., Orange, Conn.

Two Polystyrene Base Ortho Films

Exceptional dimensional stability is reported for two new ortho films by Di-Noc. Temperature and humidity changes, processing and aging have only an insignificant effect on both films.

For halftone or line work, camera exposed or by contact, .005-inch Dinolith Ortho Polystyrene Base Film takes advantage of Polystyrene's dimensional stability. Halftone dots and line images are said to reproduce sharply and with a uniform density which tolerates large reductions.

Where precise registration is a critical factor, the firm suggests the use of .010-inch Dinographic PN Ortho Polystyrene Base Film. This film remains stable even under abnormally extreme workshop temperatures and humidity variations.

For information: Di-Noc Chemical Arts, Inc., 1700 London Rd., Cleveland 12.

Hydraulic Powered Corner Cutter

Top and bottom knives of this round-corner cutting machine eliminate the use of wood blocks. Operating at up to 40 strokes per minute, the unit will cut through lifts of four and one-half inches.

The hydraulic holder and ram exerts over ½-ton pressure. Work table size is 20x36 inches.

For information: Craftsmen Machinery Co., Inc., 75 W. Dedham St., Boston 18.

Automatic Carbon Arc Lamp Printer

The Automatic Rapid Printer, made by the nuArc Co., has a built-in carbon arc lamp with an automatic strike and feed mechanism, providing instant light at all times. A blower is mounted in the cabinet to eliminate smoke and ash from the arc housing.

This model will produce offset plates to 17½x22½ size.

Rays of the arc cannot escape from the cabinet as the lid is closed when the unit is in operation. A vacuum release valve is provided so the lid can be lifted instantly upon the completion of the plate.

For information: nuArc Co., Inc., 824 S. Western Ave., Chicago 12.

Lanston Monotype Machine Company has released four series of faces. Top figure (r.) shows 10-point 20th Century Semi-Medium, No. 613, a better weight for reading than light or medium face, available in 6- to 12-point sizes. Bottom figure is 14-point 20th Century Ultra-bold Extended, No. 614, a fat and squat display face, offered in 14- to 48-point. Also available are Century Schoolbook, No. 420, in 14- to 36-point, and Century Schoolbook Italic, No. 4201, in 14- to 36-point. Display faces in both of these types have been looked for to increase the range and usefulness of Schoolbook series of type

THE ORIGIN OF THIS DESIGN IS LOST IN ANTiquity. The Greek Letters Engraved In Stone On the Temple of Poseidon on Lake Taenarus, probably cut about 500 B. C., have the same square and angular form of outline, although not so precise in alignment, that characterizes the present-day sans serif faces. This form of letter has been erroneously

IN THE SENSE IN WHI ch architecture is an art, typography is an art. That is, they both

They're miles ahead!



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MERCURY PRODUCTS



Genuine Mercury blankets are made only by Rapid Roller Company. Look for the green stripe on the back.

It's a good deal easier to keep ahead of your competition when your shop is equipped with up to date Mercury accessories. They're miles ahead — give cleaner, sharper impressions with less make-ready fuss than any other rollers and blankets you could use . . . and have specific formulae for all present day inks. Make the *most* of your equipment with Mercury Rollers and Blankets.

RAPID ROLLER COMPANY

MAIN OFFICE AND FACTORY: FEDERAL AT 26th STREET • CHICAGO 16, ILL.

EASTERN SALES OFFICE: 800 McCARTER HIGHWAY • NEWARK 5, N. J.

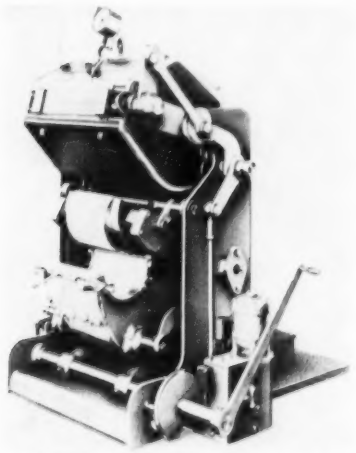
There Are NO OTHER Rapid Roller Company Branches or Factories

R. Hoe & Co. Will Service M.A.N Equipment Line

R. Hoe & Co. Inc., New York City, and Maschinenfabrik - Augsburg - Nurnberg A. G., Augsburg, West Germany, have signed a contract under which Hoe will market a wide variety of M.A.N printing equipment.

Among the advantages claimed for the M.A.N semi-automatic and automatic plate casting equipment are pressure casting, accessible horizontal mat and plate position, ease and accuracy of R.O.P. color plate production, elimination of plate riser, and lower casting temperatures.

Semi-automatic machines have a capacity of two plates per minute including



M.A.N plate casting machine has horizontal box

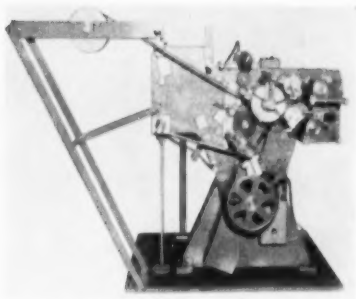
initial mat setting time. The fully-automatics can handle up to four plates per minute.

These machines are the horizontal box type which forces molten metal under static pressure into the mold parallel to the ribs. Pressure is effective until the metal solidifies. Porosity is prevented by complete expulsion of air through shallow vents in the casting box footstick and side rings.

The fully-automatic machines have no overhead metal pot. Instead, molten metal is siphoned from a main pot reservoir to an intermediate heated chamber. Here it's forced into the casting box under pressure of an inert gas, thus preventing oxidation.

In addition to the automatic and semi-automatic plate casting and finishing machines, the new line of equipment includes three sizes of hydraulic presses for mat and plastic molding; flat and curved routing machines; a straight edge trimming unit; a curved plate shaving machine; web offset presses, and narrow width web-fed rotogravure presses. Hoe plans to stock parts and service the equipment it sells.

For information: R. Hoe & Co., Inc., 910 E. 138 St., New York 54.



Automatic printer for one- or two-color work

Two-Color Tape Printing Machine

McAdams Rotary-X automatic tape printing machine was designed to meet operating requirements of all kinds of standard tape printing and to solve the difficulties encountered in printing kraft, pressure sensitive, and similar tapes.

The unit handles tape in widths ranging from three to six inches and is said to make full-bodied impressions in one and two colors. Paint, aniline colors, and special inks can be used for special effects. Perfect operation of tape feeding and rewinding is claimed as an important element in turning out quality jobs.

For information: John McAdams & Sons, Inc., 20-22 Knight St., Norwalk, Conn.

Film, Liquid Chemicals for ProType

Three accessories for use with ProType machines have been announced. ProFilm, for development under normal office illumination, is said to have the identical qualities of ProPaper. It comes in 8½-inch x 50-foot and 17-inch x 25-foot sizes.

New liquid chemicals are ProType Developer and ProType Rapid Fixer. They come in 8-oz. and 1-qt. bottles for dilution with tap water. When diluted the quart size makes one gallon, the smaller size one quart. These chemicals are available in minimum quantities of one case.

For information: Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y.

Multicolor Silk Screen Press Utilizes Conveyor System

A conveyor principle is utilized in operating the "Automated" Multicolor Silk Screen Press made by American Automation, Inc. An automatic stop motion of the conveyor can be set to permit movement of carrier platforms in either single or multiple order under the color screens.

Printing of cloth or other porous material is accomplished when the automatic stop motion is set for single order movement, registering each printing area under successive screens.

For printing paper or other hard substances, the automatic stop is preset to work in any desired multiple movement order. This permits drying before the next color is printed and, when required, the use of the built-in infrared oven.

Automatic two-way squeegee action can be adjusted to light or heavy pressure, according to job requirements.

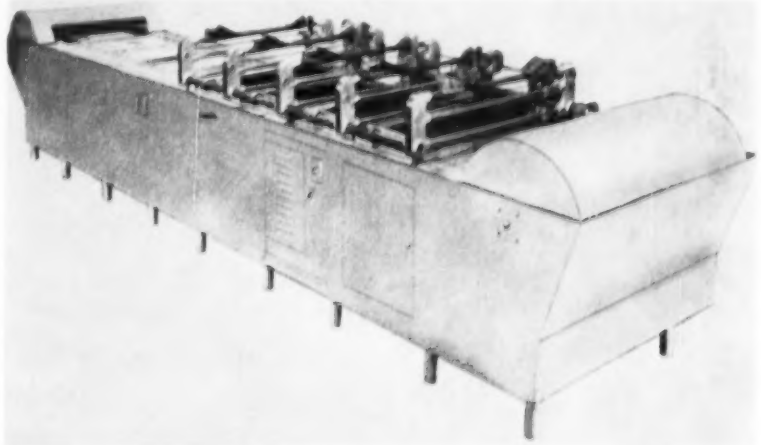
By using the conveyor system, additional work units can be placed upon the conveyor to receive the first color. When all the platforms have passed under the color screens, every fourth unit will be a finished print and can be removed and replaced by a new work unit. Changes in the number of work units and printing screens are possible to suit the job.

Under normal operating conditions the manufacturer claims this press will produce from 300 to 650 four-color prints per hour. The size of the standard model is 4x17½ feet. The platforms are made of $\frac{3}{16}$-inch aluminum plate and are 18½x30 in size. Printing surface area covers 13x18.

The entire operation of the press is controlled through the use of pneumatic power. The press is adaptable to any screenable surface from tissue thin paper to the thickness of six inches.

For information: American Automation, Inc., 175 W. Jackson, Chicago 4.

Carrier platforms travel by a conveyor system beneath screen units on automatic multicolor press



Seybold Saber 54" power paper cutter with Auto-Spacer at Crewdson Printing Company, Chicago · Photos by William Richards.



AUTOMATIC POSITIONING of pile is more rapid and precise than ever before with improved Auto-Spacer. Micromatic, six-sided spacer bar is self-indexing. Like many optional features, an Auto-Spacer can be added to your Saber later, if cutting requirements in your shop change.

Who says a paper cutter is not a "production" machine?

Even though they can't get along without one, some people in the graphic arts say that a paper cutter doesn't "produce" or "manufacture" anything—like a printing press does, for instance.

Well, may be.

But we're hearing a different story from a fast-growing number of printers and binders. They're the ones who operate the new Seybold Saber cutters.

By doing a bigger volume of work than was possible before, and by doing it more accurately, the Saber dramatizes the main way that a paper cutter can "produce": by cutting the costs of cutting.

The Seybold Saber introduces a new concept in paper cutting. Its "cushion-contact" hydraulic clamp, its improved cutting stroke, and its many other advanced features are delivering greater uniformity of cuts, and more cuts per hour.

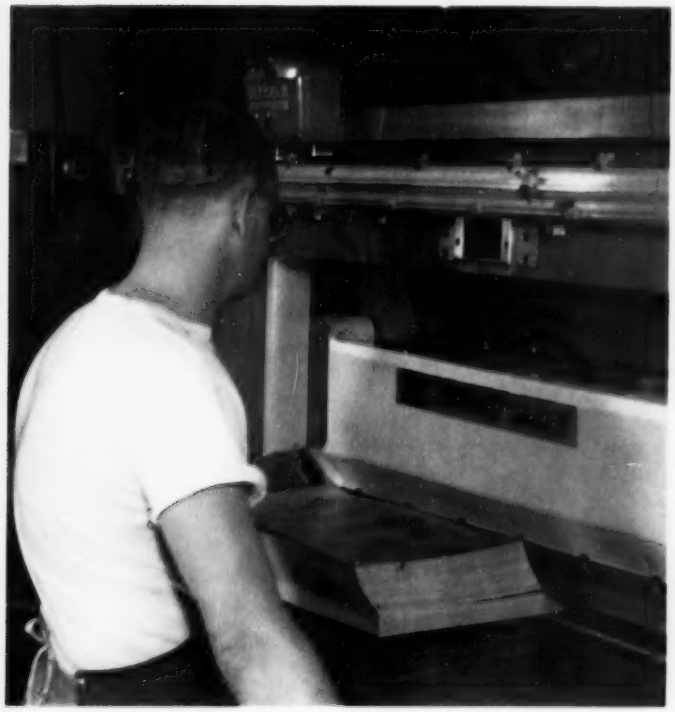
All it can "produce" for you—is more net profits.

We build the Saber in three sizes: 41″, 47″ and 54″. Its big brothers, the all-hydraulic Seybolds, are built in 65″, 85″ and 100″ sizes. Your Harris-Seybold representative will gladly give you the complete details. Or write Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.

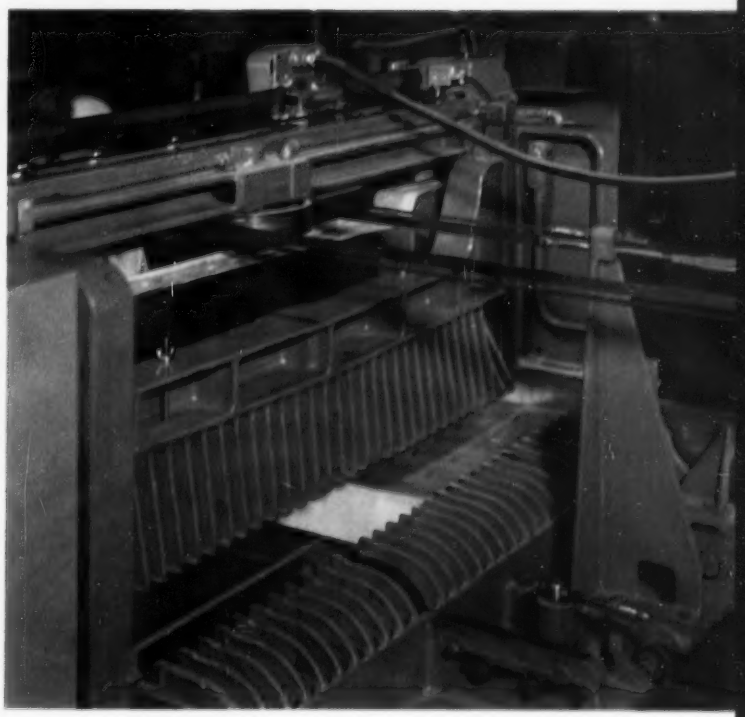
HARRIS SEYBOLD COMPANY

SEYBOLD CUTTERS

Harris Presses • Seybold Cutters • Harris Litho Chemicals
Special Products • Cottrell Presses • Platemaking Equipment
Macey Collators



"CUSTOMER'S CUT" is cleaner, smoother, steadier, comes from improved cutting stroke. Power is applied to the knife bar *ahead* of the knife edge. Cutting speed is uniform.



TOUGH, RUGGED Seybold construction gives plenty of muscle for heavy work. Saber has same heavy-duty design that has given Seybolds an average life of 33.6 years.



Elections of the Graphic Arts Institute of New England, Inc., were held at the annual meeting in Boston recently. Left to right, Addis W. Dempsey, Donovan & Sullivan Engraving Co., Boston, was elected assistant treasurer; Donald C. Hagar, Rapid Service Press, Boston, treasurer; Luther M. Child, Jr., Cuneo Press of New England, Inc., Cambridge, president, and Col. Howard S. Patterson, secretary. John H. Porter, Oxford Print, Medford, Mass., vice-president, is not in the photograph



A unique honor was bestowed when United States Congress awarded a medal to a foreign newspaper, *The Gazette*, Montreal, Quebec, Can., in celebration of the 250th anniversary of Benjamin Franklin's birth. When Franklin came to Montreal in 1776 and discovered there was no printing press in the city, he imported Fleury Mespret, a printer from Philadelphia, who became the founder of the paper. C. H. Peters (left), president of the paper, is receiving the medal from Hon. Herve J. L'Heureux, Minister and Consul General of the U.S. at Montreal. At center is Edgar Andrew Collard, the editor

Here are the officers of the Printers League Section of the New York Employing Printers Association named at the Section's 50th anniversary meeting recently. Left to right: Robert Davis, Davis, Delaney, Inc., treasurer; Charles Stuart, Barnes Printing Co., Inc., vice-president; Robert L. Sorg, Sorg Printing Co., Inc., president; NYEPA staffman Matthew A. Kelly, secretary. All were reëlected except Mr. Davis, who succeeded Eugene Kelley, Eilert Printing Co., Inc. There were 450 people at the event





Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Direct Mail Association Stages Convention Oct. 1-3

The Direct Mail Advertising Association's 39th annual convention, dated for Oct. 1-3 at Hotel Statler, New York City, is expected to roll up a new attendance record. "Vote for direct mail" is the appeal for nearly 3,000 members to cast "ballots" forecasting attendance at a convention whose "platform planks" will cover all phases of direct mail advertising as today's most widely used advertising medium.

DMAA president Joseph J. McGee, Jr., who heads Old American Insurance Co., Kansas City, is ex-officio member of all parley planning groups. Steering committee chairman is Ted Bihler, circulation director, *Journal of Commerce*, New York City. Serving with him are New Yorkers Bernard Auer, *Time* circulation manager; H. C. Henderson, direct mail division manager, McGraw-Hill Publishing Co.; Lewis Kleid, president, Lewis Kleid Co.; Edward N. Mayer, Jr., president, James Gray, Inc.; John McKenzie, director of advertising, Standard & Poor Corp.; Max Sackheim, president, Maxwell Sackheim & Co., and Edith Walker, Book-of-the-Month Club circulation manager.

Richard Tirk, Reply-O Products Co., New York City, heads the committee which is readying an exhibition by more than 60 concerns of printing, paper, envelopes, artwork, and other equipment and services.

Winners of this year's Direct Mail Leaders contest will be announced on the first day. Their entries will be displayed throughout the convention.

Gravure Forum Scheduled

Gravure Technical Association, Inc., will stage a forum on Oct. 25 at Hotel Sherman, Chicago. March 6-8 is the time for the organization's 1957 convention at the Drake Hotel in Chicago.

Silk Screen Product Fair Scheduled for Oct. 20-22

More than 5,000 members and guests of the Screen Process Printing Association, International are preparing for their eighth annual convention at the Sherman Hotel, Chicago, Oct. 20-22.

Robert H. Blundred, executive secretary of the association, has placed on sale 103 booths for the trade exhibit which will bring to members the latest developments in technical and mechanical procedures designed for greater efficiency and broader perspective on the shop level.

The product fair is another association device for exhibiting the industrywide products in which screen process has been utilized. Samples of jobs processed are being gathered from over 30 countries and will be displayed throughout the three-day convention. A film will be run at scheduled intervals to illustrate the procedures involved in screen process as one of the graphic arts. Explanatory literature will be available for product fair visitors. The fair is open to the public admission free.

Forums, clinics and special sessions are now being finalized in order to bring additional information and know-how to the members. Entertainment and "after business" programs have been planned.

Members and guests will be required to register either before or during the convention. Only properly registered persons will be admitted to the trade exhibit. The theme of the convention is "A Cavalcade of Progress."

PIA Convention Plans Under Way

The 70th annual convention of Printing Industry of America, Inc., will be held Oct. 28 to Nov. 1 in Los Angeles this year. The convention committee has been chosen with George Rice III as general chairman. Plans for production and distribution of promotional materials are under way and activities for the ladies have been scheduled. This is the first time in seven years for the convention to be held in Los Angeles.

Ralph Shepherd (left), vice-president of national Union Employers Section of PIA, and Sid James, president, Printing Industries Association, Inc., of Los Angeles, pose with Stephanie Libson, queen of the annual convention of Printing Industry of America, Inc., Oct. 30-Nov. 2 in LA



Donald Neale Promoted at Monotype

Donald H. Neale has been named executive vice-president of Lanston Monotype Machine Co., Philadelphia. He joined the company in 1953 as a division manager after serving American Type Founders for 14 years.

Linotype Supply Co. Moves, Expands

Linotype Supply Co., Inc., said to be the oldest Linotype parts and rebuilding firm in New York City, has moved into a building of its own at 8 Beach St. and is planning expansion in the new equipment field. The company has been appointed U. S. distributor of British-made Goodhale guillotines and Goodhale joggers. It continues to make and sell Linsco liners, molds, parts and supplies for Linotype and Intertype machines while serving as agent for other printing equipment and accessory manufacturers.



Flint-Top Halftone Black No. 41200
—You Never Had It So Black!

Howard Flint Ink Co.
•Gravure •Letterpress •Lithographic •Flexographic
ATLANTA • CHICAGO • CLEVELAND • DENVER • DETROIT • HOUSTON
INDIANAPOLIS • LOS ANGELES • MINNEAPOLIS • NEW ORLEANS • NEW YORK • TULSA



At the first 1956-57 R. & E. Council executive meeting in Washington, were (seated) C. L. Jewett, St. Paul; A. S. Holliday, Kutztown, Pa.; Helen Fisher, asst. to the managing director; G. H. Cornelius, Jr., Indianapolis; Dr. W. C. Walker, Williamsburg, Pa.; R. E. Rossell, R & E Council managing director; C. M. Flint, Boston; Felton Colwell, Minneapolis; W. R. Spiller, Cleveland; S. F. Chernoble, New York City; E. J. Triebe, Kingsport, Tenn., and Gilbert Stevens, Minneapolis. Standing are J. L. Kronenberg, Boston; B. J. Taymans, Washington; W. E. Griswold, New York City; K. R. Burchard, Pittsburgh; L. N. Carmain, Pittsburgh; F. P. Hofferth, Cincinnati; W. T. Flower, New York; R. H. Downie, Menasha, Wis.; J. H. Davis, Jr., Washington, D.C.; Lee Augustine, Cincinnati; M. S. Kantrowitz, Washington, and J. Homer Winkler, Columbus, Ohio. A highlight was report on committees by C. L. Jewett

Activity Programs, Committee Assignments Set Up by Research and Engineering Council

The Research and Engineering Council of the Graphic Arts Industry has set up a program for carrying out its objectives more effectively.

From Minnesota Mining & Manufacturing's C. L. Jewett came a report that work could best be done by committees of interested and active individuals, and by making each group responsible for a definite area of industry interest. The executive committee approved this report.

Objectives are to survey industry needs and collect, develop and disseminate materials, methods and equipment engineering data which will lead ultimately to production of better printing products at lower cost.

Chairmen of committees named to deal with all materials, methods and equipment necessary and essential in five fields are as follows:

Composition—Alan S. Holliday. Preparation of copy for photographing and type forms. All operations from sketches, layouts and copy to reproduction materials suitable for photographing, plating, or printing.

Photomechanics and platemaking—Dr. Marvin C. Rogers. Preparation of plates, cylinders, stencils as originals or duplicates from copy suitable for photography, type forms or original plates. Applies to commercial, newspaper, publication and specialty intaglio printing; offset lithographic, collotype, screen and flexographic processes; relief offset or letterpress single- or multicolor printing on platen, cylinder or rotary presses hand-, sheet- or web-fed.

Printing—Dr. William C. Walker. Same types of work as in preceding paragraph. Applies not to composition, plates or stencils, but to screens, makeready, presswork, ink, stock, rollers, register, tone control, etc.

Binding and Finishing—E. J. Triebe. Operations required in production of commercial printing, newspapers, publications, books and forms.

Engineering and materials handling—C. M. Flint. All in-plant methods, materials and equipment necessary and essential to support and maintain an efficient plant.

Southwest School of Printing Reports Elections and Progress

William H. Egan, Egan Co., Dallas, has replaced David C. Leavell as president of the Southwest School of Printing in Dallas, Texas. New vice-presidents are E. M. (Ted) Dealey, president and publisher of the *Dallas Morning News*, and Afton Schulz, general manager of the *Temple Telegram*. H. Ben Decherd, Jr., also of the *Dallas Morning News*, was reëlected secretary-treasurer.

In the past year a complete lithographic department has been installed with a ten-month course of instruction. Typesetting machines and other equipment have also been added to this nonprofit school owned and operated by the printing and publishing industry of the Southwest.

Electrotypers and Stereotypers Meet Sept. 5-8 at Lake Louise

Chateau Lake Louise, Alberta, Canada, will be the scene of the 59th annual convention of the International Association of Electrotypers & Stereotypers, Inc., Sept. 5-8.

Two of the speakers scheduled are A. A. Polscher, McCann-Erickson, Inc., Detroit, who will talk on "Motivation Research for the Electrotyper" and A. H. (Bert) White of White & Gillespie Printing Ltd., Sydney, Australia. He will speak on the status of the industry in Australia.

There will be an exhibit of letterpress printing plates and a self-advertising exhibit. Convention delegates will consider proposals for a successor to A. P. Schloegel, secretary-treasurer, whose resignation will take effect Jan. 1.

Newly-elected officers of the Southwest School of Printing (left to right), Afton Schulz, vice-president; Roy Cowan, director, and William H. Egan, president, look at some of the school's equipment



How does label paper Keep towels fresh and lovely... Indefinitely?



You might think the phrase "keep towels fresh and lovely . . . indefinitely" is a big assignment for a little label. It isn't.

To prove our point we cite the case of the country's leading towel manufacturer.

His problem, briefly, was to give the shopper proper directions for laundering his towels. Cluttering the handsome design of the label with detailed laundering instruction was out of the question.

We suggested he use our famous M-J 534 Peelable Gumming. The handsome label design was printed on the coated side. One line of 6 pt. type was added at the bottom of the label. It read, "To keep these towels fresh and lovely, follow laundering directions on reverse side". On the gummed side, the laundering directions were printed in detail.

The housewife peels off the label. The adhesive leaves no gum on the towel, no stain. She reads the laundering directions and knows just how to keep her towels fresh and lovely . . . indefinitely.

Since using this peelable label, the towel manufacturer has received compliments on the laundering qualities of his towels. He is performing a valuable service for both himself and the consumer. And, needless to say, M-J benefited, too. Millions of towels require millions of labels.

The Sign of The Most Complete Label Line! . . .

Your labeling problem may have nothing to do with towels. However, it does have to do with label paper.

You know from experience that a label is no better than the paper on which it's printed. McLaurin-Angier offers you over 100 years of experience gumming and coating paper, *plus* the most complete line of label papers in the country.

Whatever your label problem in printing or packaging, we welcome the challenge to meet it and solve it.

It's true. A label is no better than the paper on which it's printed.

Specify M-J label paper and you start with the *best!*

McLAURIN-ANGIER COMPANY

HEADQUARTERS: Needham Heights 94, Mass.
MILLS: Brookfield, Ware and Framingham, Mass; Homer, La.
OFFICES: New York, Chicago, Cincinnati, Los Angeles

M-J LABEL PAPERS

50 YEARS IN AMERICA
100 YEARS OF EXPERIENCE

M-J WARETONE • M-J Instantaneous & Delayed Action HEAT SEAL • M-J PLATED
M-J Self-Adhesive DRY-STIK • M-J OLD TAVERN • M-J Guaranteed FLAT GUMMED



Talking shop during typography clinic at Southern Illinois University, Carbondale, are Robert R. Bliss, Montgomery News, Hillsboro; Francis Modlin, SIU assistant professor of printing; Robert W. Evans, Times-Leader, McLeansboro; Ralph Moore, Intertype Corp. representative, Decatur; Charles Cox, News, Altamont; and Donald Hileman, who is associate professor of journalism at the University



Nathan Lipton, Berman-Lipton Co., third from left, receives congratulations as new president of the Printing Industry of Atlanta, Inc. He succeeded J. O. Bowen, Jr., of Bowen Press, second from left. On extreme left, George Longino, Jr., of Longino & Porter, Inc., new vice-president and, on far right, Mark C. Pope, III, Williams Printing Co., newly elected treasurer, also offer their approval

Clarence L. Jordan (center), chairman of the 250th anniversary committee for the Franklin Institute, presents one of 71 medals authorized by Congress to commemorate Benjamin Franklin's birth 250 years ago to Benjamin Franklin James, chairman of the board of Franklin Printing Co., Philadelphia, outgrowth of Franklin's original shop in 1728. John S. Williams, president of the company, looks on



ESMA and ESMRI Convene, Name New Officers for Year

Engraved Stationery Manufacturers Association and Engraved Stationery Manufacturers Research Institute staged their annual parleys June 24-28 at Blaney Park Resort, Mich. New ESMA president is Harold D. Woodbury, Woodbury & Co., Worcester, Mass. Succeeding him as first vice-president is Harry L. Nussmeier of Nussmeier Engraving Co., Evansville, Ind. Former secretary Arthur W. Fowler has taken over Mr. Nussmeier's second vice-presidential duties. Louis B. Lehman of Lehman Brothers, New Haven, Conn., was elected secretary. Horace L. Richardson, Brewood, Inc., Washington, D.C., continues as treasurer.



Harold D. Woodbury

Mrs. Mary H. Thornton was renamed manager of ESMA headquarters in Washington. John A. Bresnahan is general counsel.

Reelected ESMRI officers are Louis B. Lehman, president; Arthur W. Fowler, vice-president; Herbert B. Motsinger, Jenner Co., Louisville, treasurer, and John A. Bresnahan, secretary. Charles J. Peck heads the renamed technical committee.

Brainstorming sessions developed projects for action by ESMA members and committees. Speakers included Mr. Woodbury, Mr. Myers, and William Gove of EMC Recordings Corp., St. Paul.

Slated for further study is a suggestion that a permanent traveling exhibit of engraving and engraved specimens be considered as a project for the Committee on Advertising and Sales.

Next year's conventions of the two groups will be held at French Lick-Sheraton Hotel, French Lick Springs, Ind.

James Nussmeier, Nussmeier Engraving Co., Evansville, Ind., puts Cronite Cup given by the Engraved Stationery Manufacturers Association for the best engraved letterhead of the year in the U. S. back on the shelf second year in a row for prize-winning Empire Stone Co. entry



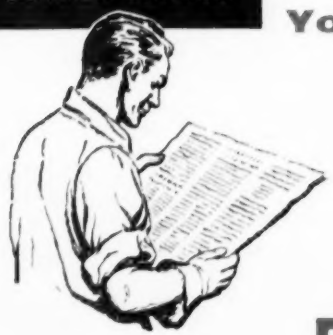


THEN...

Hans, the hero of Haarlem

Little Hans hadn't studied his lessons in soil erosion for nothing! This situation was serious—might have meant the herring taking over his village. It called for fast finger-work. Hans gave it all he had—which was enough 'til help could arrive.

...AND NOW



Your commercial Platemaker

He's good at tackling problems, too . . . like developing uniform consistency in rubber printing plates to fit your particular printing problems. After all, skill and experience are his stock in trade. He may be able to save you money. We'll be glad to send you the name of the commercial platemaker located in your area.

"First in the Industry"

ECONO PRODUCTS, INC.

132 Humboldt St., Rochester 10, N. Y.

Materials and methods for better printing from resilient plates

Elmer G. Voigt Awarded Harry J. Friedman Medal

Elmer G. Voigt, chairman of the board of Western Printing & Lithographing Co. and president of the Education Council of the Graphic Arts Industry, is this year's recipient of the Harry J. Friedman Medal for distinguished service to graphic arts education. He received the medal from William H. Friedman, Carey Press Corp., during graduation exercises of the High School Department, New York School of Printing.

Mr. Voigt's association with Western Printing & Lithographing in Racine, Wis., runs back to 1910, three years after its founding. He started as a bookbinder and became bindery foreman, plant superintendent, general superintendent, vice-president, and then board chairman. He was active in the United Typothetae of America, founded and endowed the Milwaukee-Racine Craftsmen's Library, and helped to set up the Western Technical Institute, which is rated as an outstanding school of printing. He was one of the founders of the Education Council of the Graphic Arts Industry.

Mr. Voigt is a past president of the International Association of Printing House Craftsmen and a past-president of the Milwaukee-Racine club. He has been active in Printing Industry of America committee work.

Photon Appoints Vice-President To Extend Use of Machines

William Baumrucker, Jr. has been appointed vice-president of Photon, Inc., Cambridge, Mass. He is currently business manager of the Boston Herald Traveler Corp. where he established the first complete metropolitan newspaper installation of the new Dow-ANPA high-speed magnesium etching process. He advocates the use of modern scientific and technological developments in the newspaper industry and is considered an authority on newspaper and graphic arts production and management problems.



W. Baumrucker, Jr.

Mr. Baumrucker has been active in the Institute of Newspaper Operations, the Research and Engineering Council of the Graphic Arts Industry, Inc., and in the Graphic Arts Research Foundation, Inc., which sponsored the development of the Photon.

His main endeavor in his new position will be to increase the production and utilization of the Photon from the seven machines currently in use to all areas of the printing and publishing industry.



Kenneth Finlay (right), new chairman of Graphic Arts Association of Connecticut, receives gavel from Edward Davidson, Davidson & McKirdy Co.

Finlay Elected Chairman of Connecticut Graphic Arts Group

Kenneth W. Finlay of Finlay Brothers Co., Hartford, was elected chairman of the Graphic Arts Association of Connecticut at the annual meeting recently.

George W. Tule of T. B. Simonds, Inc., Hartford, was elected vice-chairman and Denis F. Farnell, Watson Cheney Photoengraving Co., Wethersfield, treasurer. Highlight of the meeting was an exhibition of prize-winning entries of the Printing Industry of America's self-advertising contest.

Printing Ink Makers Elect F. S. Weymouth President

Fred S. Weymouth has been elected 1956-1957 president of the National Association of Printing Ink Makers. He is a widely recognized authority on the technology of ink and ink-to-paper relations. His "Testing Printability of Paper with Ink," published 16 years ago, is still rated as a basic work on that subject. Mr. Weymouth majored in chemistry at the University of Cincinnati and is a graduate of Harvard Graduate School of Business Administration. He joined Interchemical Corp. as a chemist in its Cincinnati plant and in 1937 was transferred to Chicago, where he became successively director of research, assistant factory manager, and factory manager.



Fred S. Weymouth

He moved to New York in 1951 to take over his current duties as vice-president of the company's Printing Ink Division. He has been vice-president of the NAPIM and the National Printing Ink Research Institute, Lehigh, Pa.

Keller Company Changes Status

The George R. Keller Co. of Charlotte, N.C., is now operating as a branch of George R. Keller, Inc., Washington, D.C.

Fall Changes Announced In Carnegie Curriculum

The Carnegie School of Printing Management, first in this country to offer college graphic arts instruction leading to an academic degree, has announced new curricular features designed to provide professional education for all phases of printing and allied industries. New features effective with the coming fall semester are as follows:

Revision of four-year basic management option. Open to applicants who have completed four-year high school programs, including balanced knowledge of English, science, mathematics and language arts.

Revised two-year management option. Formerly for college graduates only. Now for college graduates and students who transfer from another college or university at the end of the junior year with a "B" scholastic average.

Four-year graphic arts technical option. Open to qualified high school students who demonstrate special aptitude in science and mathematics. This program will combine study of graphic arts processes with science and elements of engineering technology. Demand for graduates thus trained is shown by employers seeking applicants for positions requiring ability to work in areas of technological advancement of processes.

Four-year graphic arts design option. Open to students who demonstrate special aptitude for design. This option will combine an understanding of processes with courses in typography, drawing, painting, and pictorial design as applied in creative planning and product development.

With the introduction of this greater variety of programs, Carnegie expects that the number of men and women admitted can be increased by 100 per cent this coming fall and 200 per cent in the fall of 1957.

Arthur Hatch Elected President Of Strong Electric Corporation

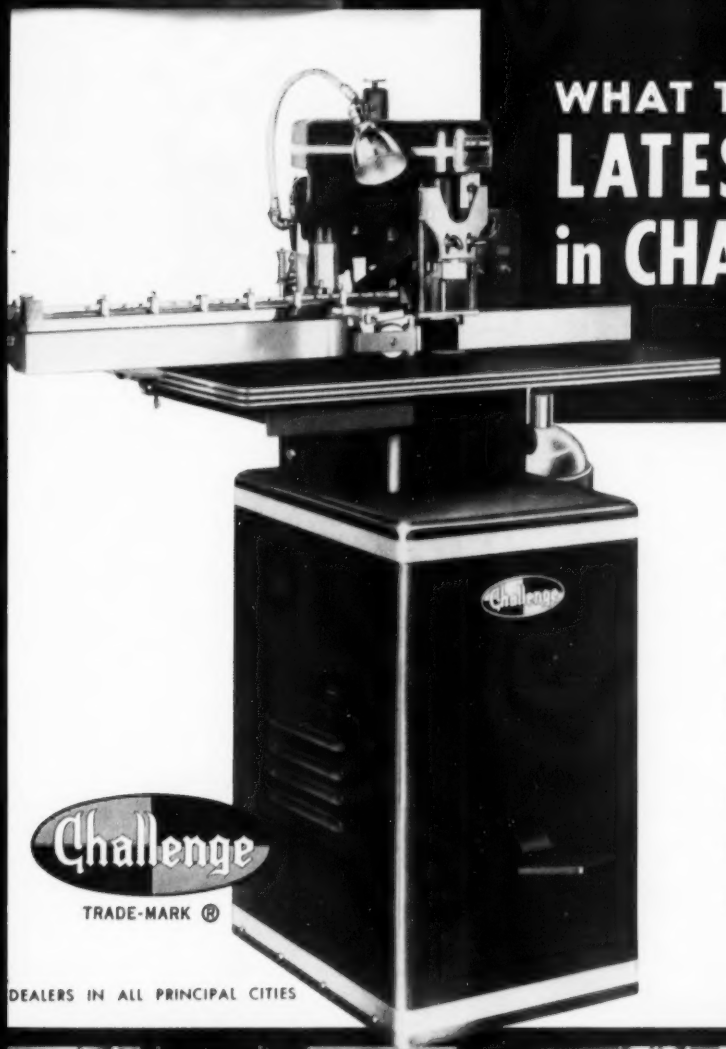
The Strong Electric Corp. of Toledo, O., manufacturer of arc lamps for the graphic arts industry, slide projectors, and various types of industrial lights, has announced the election of Arthur J. Hatch as company president and member of the board of directors.



Arthur J. Hatch

Mr. Hatch started on the engineering staff in 1935. He is a member of the Technical Association of the Graphic Arts and active in television, motion picture, and advertising groups.

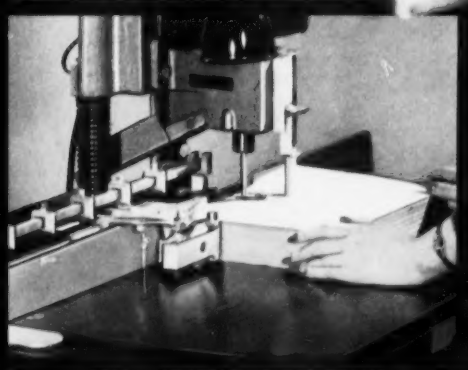
WHAT THESE LATEST ADVANCEMENTS in CHALLENGE PAPER DRILLS MEAN TO YOU!

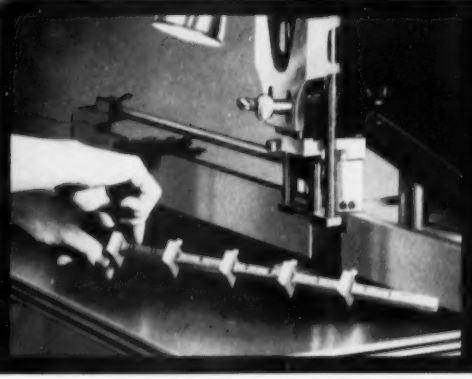


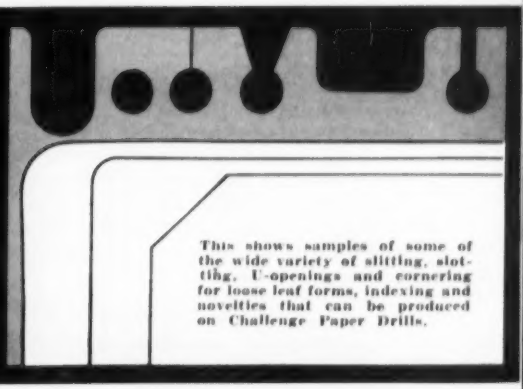
Challenge
TRADE-MARK ®

DEALERS IN ALL PRINCIPAL CITIES

Why struggle along with an old style Paper Drill that is probably inadequate and costly for your requirements? For only a few dollars a month you can modernize your facilities with a new, up-to-date Challenge Paper Drill designed to increase your profit opportunities. For example the latest EK and EKH Challenge models offer you these advantages:







This shows samples of some of the wide variety of slitting, slotting, U-openings and cornering for loose leaf forms, indexing and novelties that can be produced on Challenge Paper Drills.

AUTOMATIC TRIP GAGE—releases side guide latch **automatically** . . . permits operator to drill with speed and accuracy, keeping both hands on stock until all holes are drilled.

IMPROVED HOLD DOWN CLAMP—applies correct, uniform pressure **automatically** . . . compresses paper into a firm, neat stack . . . facilitates faster, cooler drilling.

ELECTRO-VACUUM CHIP DISPOSAL—whisks residue **automatically** into side container and away from base mechanism. Especially useful for slotting and round cornering.

FIXED STOP GAGE—guarantees absolute re-register duplication of holes—on frequently repeated jobs. Interchangeable with removable stops . . . eliminates resetting of stops. Fixed stop guide bars are available from the standard 3-hole setting to as many holes as desired.

A new Challenge Paper Drill should most certainly be considered . . . **today** . . . as an investment in a profitable, expanding field. Challenge offers a full range of paper drilling machines to take care of your every drilling need from 200 to 2,000,000 holes a day. Send for complete information.

HEAVY DUTY DRILLING AND SLOTTING ATTACHMENTS — you can drill and slot in one operation and handle many types of bindery requirements. Challenge cornering attachment brings efficient cornering within range of every shop. Challenge also offers hole spacing as close as 3/8" . . . ability to take a full 2" lift . . . hardened tool steel hollow drills.

THE CHALLENGE MACHINERY COMPANY

Office, Factories, Showroom: **GRAND HAVEN, MICHIGAN**

PD-102

The Challenge Machinery Company
Grand Haven, Michigan 17-8

Please send complete information on

☐ Paper Drills ☐ Paper Cutters

☐ Proof Presses ☐ Hi-Speed Quoins

☐ I would like your dealer representative to call.

NAME _____ POSITION _____

COMPANY _____

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THE GRAPHIC ARTS IN WASHINGTON

Compiled and Edited by L. H. (Hal) Allen, Eastern Editor, *The Inland Printer*

1955 Printing and Paper Sales Up, According to FTC and SEC

Sales and earnings of manufacturing corporations for the full year 1955 reached record levels, according to a joint report from the Federal Trade Commission and the Securities and Exchange Commission. Sales hit $278.4 billion, 12 per cent above the 1954 total. Profits after taxes rose 34.8 per cent to $15.1 billion.

Where did printing and paper fit in this picture? They are in the nondurable goods class. Over-all sales for such manufacturers were $136.302 million, up eight per cent. After taxes profits, rising 25 per cent, came to $7.012 million.

For printing and publishing, except newspapers, sales were $5.838 million, a gain of seven per cent, close to the over-all increase. Profits after taxes were $211 million, up 15 per cent but ten points under the over-all gain.

Sales by paper and paper products manufacturers amounted to $9.847 million, a 16 per cent rise compared with eight per cent for all nondurable goods producers. After taxes earnings of $604 million were up 26 per cent, one point above the over-all figure.

The report lists 11 industries in the nondurable bracket. Printing and publishing, except newspapers, ranks seventh in the percentage gain column, and ninth on the after-taxes profit change side. Printing and allied products came home third in the sales increase derby and ranked seventh in the profits race. Printers may also be interested in these figures for comparative purposes:

Sales for durable goods industries were up 16 per cent while profits after taxes climbed 43 per cent.

Out of the $278.4 billion sales by all manufacturing corporations came $250.7 billion for costs and other expenses, leaving net operating profit of $27.7 billion compared with $20.5 billion for 1954 and $24.0 billion for 1953. That $27.7 billion for 1955 was 9.7 per cent of sales. Earnings retained after paying Federal income taxes and cash dividends were, in terms of billions, $5.7 in 1953, $5.3 in 1954 and $8.3 in 1955. After taxes profits per dollar of sales were, in the same order, 4.3 cents, 4.5 and 5.4 cents.

M. F. Beck President of E&SA

Electrotypers & Stereotypers Association of New York has advanced Mark F. Beck, Atlantic Electrotype & Stereotype Co., from vice-president to president.

1954 Census Shows Commercial Printing Up 47 Per Cent Since 1947

Preliminary figures from the Federal Census of Manufacturers for 1954 show that the value of commercial printing net shipments (net sales including letterpress and gravure) was $2,215,000,000 compared with $1,509,850,000 in 1947, an increase of 47 per cent.

Lithographic net shipments rose 98 per cent from $487,634,000 to $930 million. It may be assumed that lithography shared in the greeting card net shipment increase of 67 per cent from $123,856,000 to $207 million.

Typesetting (trade and advertising typography) net sales were $81,034,000 in 1947 and $120 million in 1954, a 48 per cent gain. Value added by this branch of the industry was $67 million in 1947 and $106 million in 1954, a climb of 58 per cent.

During the same seven-year period, commercial printing employment rose from 192,000 to 200,000. This was a 4.1 per cent increase compared with a 46 per cent lithographic employment jump from 52,000 to 76,000. The number of employees turning out greeting cards in 1954 was 21,000, up 3,000 or 1.4 per cent. Typesetting employment increased 27 per cent from 11,000 to 14,000.

Detailed figures for the printing and publishing industries are coming later this year from the Bureau of the Census. The preliminary report, priced at 20 cents, is available from Department of Commerce Field Offices or from the Bureau of the Census, Washington 25, D.C.

Blattenberger Sees No Price Jumps In Printing Despite Wage Increase

Public Printer Raymond Blattenberger has notified heads of Federal departments that he foresees no increase in labor charges for public printing despite wage hikes being given to printing trades workers in the Government Printing Office. The five per cent reduction he made in 1954, first cutback in 20 years, still stands. He relies on more efficiency and improved equipment to absorb pay increases from two and one-quarter to nine per cent.

Amounts are determined in parleys between the Public Printer and representatives of crafts with ten or more employees in GPO service. Raises are based on the weighted average scale paid in 25 leading cities, or on the District of Columbia commercial scale, whichever is higher.

NSC Printing Section Will Aid in Safety Inventory

At the two-day meeting of the executive committee of the Printing & Publishing Section of the National Safety Council, held at the Government Printing Office, Washington, May 17-18, members voted to participate in a safety inventory. Miss Lillian Stemp, Whiting, Ind., is general chairman of the section.

The purpose of the inventory is to determine prevailing safety techniques and procedures, new wrinkles and ideas and the cross-section opinion of the members of the section.

The Washington meeting included a tour of the GPO and an inspection of a "sensing guard" installation on an upright hot stamping press. The safety control broadcasts a protective radio-wave screen around dangerous work areas.

If a person's hand or finger penetrates the screen, the radio-wave reacts, instantly actuating relays which cause the machine to stop by releasing the clutch and applying the brake. The device has been working satisfactorily for a number of months.

Dr. Gradie R. Rowntree, member-at-large, reported that the Occupational Health Institute, Inc., 6 E. 39th St., New York, 16, provides a free service to graphic arts plants which includes a survey to determine whether or not the plants comply with established standards for medical service in industry.

Peter J. Bernard, chairman of solvents project for the section, displayed a news clipping which reported that a bindery was closed down in New York for failing to meet the fire department's requirements. Robert E. Rossell, managing director of the Research and Engineering Council of the Graphic Arts Industry, reviewed the progress the R. & E. committee is making with its solvents.

The second draft of the proposed data sheet on three-knife flat-bed trimmers was reviewed. The proposed data sheet on skid piling practices is being held up temporarily until additional information can be obtained.

Stereotype, Pressroom Seminar For Management Aug. 20-24

The Institute of Newspaper Operations, Inc., will sponsor a seminar Aug. 20-24 at the Drake Hotel, Chicago. This will be the first time for a stereotype program to be combined with a press seminar.

The seminar is intended for newspaper staff and management personnel who have not been trained in the pressroom. Technical information on stereotyping will occupy the first two days. Rotary press design, web control, and control during the production run will be some of the topics of the last three days devoted to the pressroom.

WE MAKE THEM ALL



American Inks

Fuchs & Lang Inks

Eagle Inks

Kelly Inks

Morrill Inks

Chemical Color & Supply Inks

Sigmund Ullman Inks

Name your ink problem . . . GPI can solve it . . . because GPI makes 7 brands to choose from in recommending the best ink in the business for you. Because GPI makes ink for every purpose, you can call just one number—GPI's number—and get help on an infinite variety of ink problems.

BRANCHES: Chicago · Cincinnati · Cleveland · E. Rutherford, N. J. · Ft. Worth · Kalamazoo · Kansas City · L. I. City · Los Angeles · Milwaukee · N. Bergen, N. J. · Norwood, Mass. · Philadelphia · Portland, Ore. · San Francisco · Seattle · St. Louis · St. Paul · Canada: London · Montreal · Toronto · Tacuba, Mexico.

A Division of Sun Chemical Corporation

GPI **General Printing Ink Company**

10th Street & 44th Avenue, Long Island City 1, N. Y.

DIVISIONS OF SUN CHEMICAL CORPORATION

HORN (paints, maintenance and construction materials, industrial coatings) · WARWICK (textile and industrial chemicals) · WARWICK WAX (refiners of specialty waxes) · RUTHERFORD (lithographic equipment) · SUN SUPPLY (lithographic supplies) · GENERAL PRINTING INK (Sigmund Ullman · Fuchs & Lang · Eagle · American · Kelly · Chemical Color & Supply Inks) · MORRILL (news inks) · ELECTRO-TECHNICAL PRODUCTS (coatings and plastics) · PIGMENTS DIVISION (pigments for paints, plastics, printing inks of all kinds) · OVERSEAS DIVISIONS (Export) A. C. HORN COMPANY LIMITED (Canada) · FUCHS & LANG de Mexico, S. A. de C. V. · GENERAL PRINTING INK CORP. OF CANADA, LIMITED

Financing Procedures Require Proper Information

(Concluded from page 37)

without borrowers ever made a profit. Realization of this removed any hesitancy on our part from asking our bank from the very beginning for loans. We actually felt we were doing them a favor by borrowing the funds.

What does our banker get in the way of information about our company, its policies, its growth and its plans for still further expansion? Each month the bank president receives our balance sheet and operating statement. It is designed so that PIA ratios for plants our size in the 8 per cent or over profit group are typed into adjoining columns.

He periodically examines our 9-H sheet, which our plant carries through to the very last line, showing over- and under-recovery of departmental costs. Incidentally, he is tremendously impressed by PIA's accounting and cost-finding procedures and the fact that our plant uses costs in determining selling prices.

He also receives each month our own ratios for credit measurement, again with filled-in comparisons with figures taken for our group from PIA Ratio Studies.

While not on our board, he is apprised at least twice each month of our sales and production figure, not, of course, in detail, but highlights which he will recall when examining our month-end financial statements.

Being in close touch with the executives of many of our local accounts, he is aware of customer acceptance of Bodine Printing Company's products; and he knows from occasionally forwarded sales analysis information where out-of-town business is coming from, and how much we are spending to develop new accounts.

He frequently looks over our accounts receivable list, which is dated as to length of indebtedness for each separate account.

We feel that our bank is in many respects just another department of our business. Many times we have let our ambitions saleswise and productionwise overrule this department's cautious attitude. Many more times, however, we have respected the fact that our banker has had experience in dealing with many different types of industries and is advising us based on this very valuable experience.

In order to establish a line of credit with one of your local banks, I would like to emphasize just one point: Take your banker into your complete confidence. Give him the facts about your business insofar as sales and production expansion plans are concerned. Above all, give him your profit and loss and operating statements, monthly if possible. Let him see how you stack up against the rest of our great industry by presenting him with your ratios for credit measurement reports with comparisons from PIA's Ratio Studies.

Believe me, you'll not only impress him—you'll get the money!

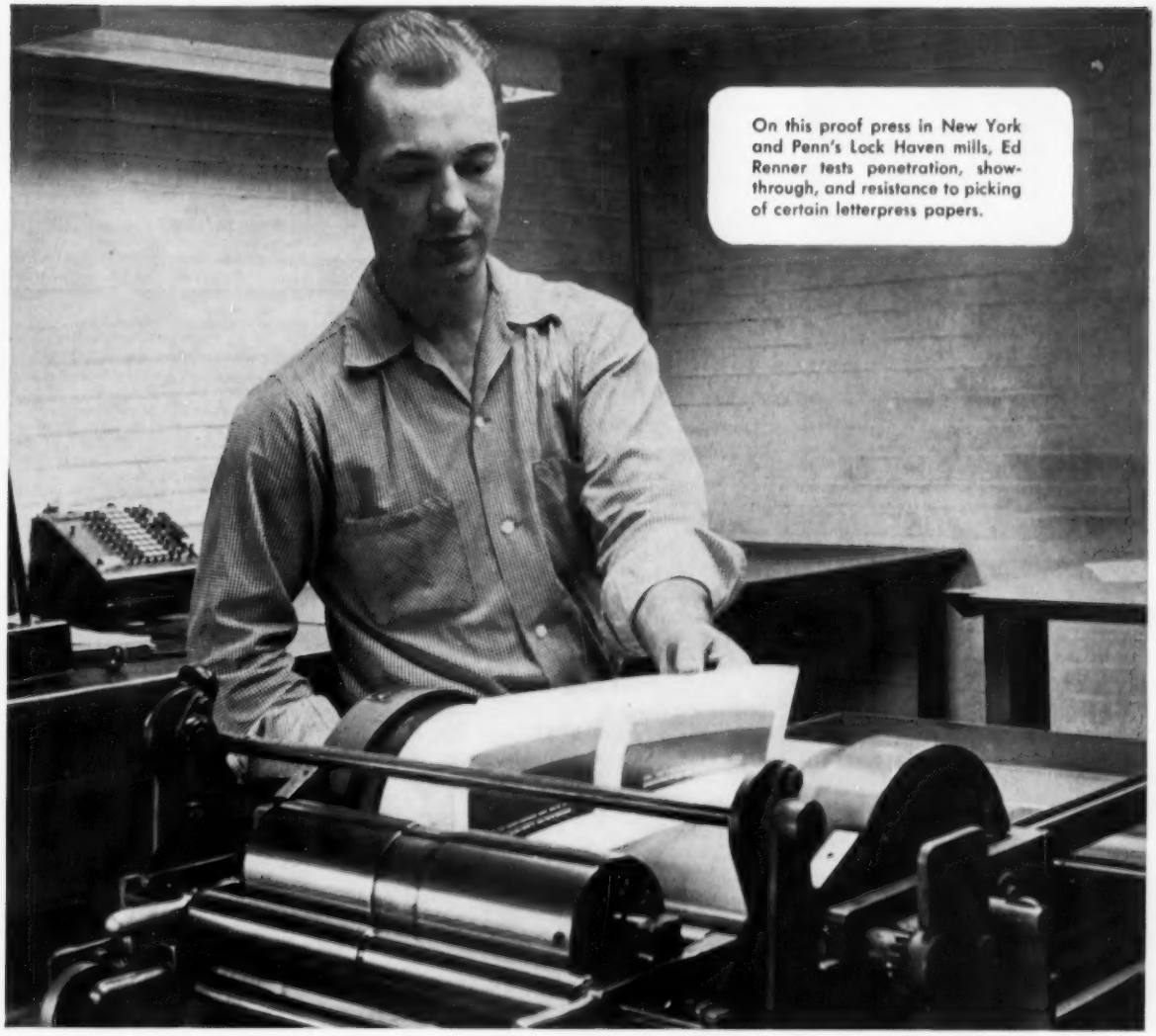


Luther R. Hanna Dies at 74

Luther R. Hanna, vice-president and director of Philip Hano Co., Holyoke, Mass., manufacturer of snap-out and continuous forms, died recently at the age of 74. He was with the company 17 years. He managed the dealer department and for the past two years served in a consulting capacity.

Canadian Graphic Arts Meeting

The Canadian Graphic Arts Association will hold its 18th annual convention in Niagara Falls, Ont., at the Sheraton-Brock Hotel Sept. 20-22. Topics will cover loyalty to the firm and union, labor relations, developing management skills, and printed matter coming into Canada.



THE PROOF IS IN THE PRINTING

Because hundreds of presses, large and small, consume more than 1,000,000 lbs. of New York and Penn paper every day, *printability* has been a watchword at New York and Penn for decades.

That's why testing is painstakingly careful at every stage. Printability is tested not just on the small proof press shown here. Local full-scale printing facilities are used to prove new papers under actual working conditions, long before they are ready for sale.

New York and Penn paper standards laboratories operate day and night to check opacity, pick, bursting strength, density, brightness, smoothness, and every other critical factor.

The result is a family of great papers that are setting standards for smoothness and printability in plant after plant.

But you be the judge. Write today for the full New York and Penn story, and the name of our nearest distributor. New York & Pennsylvania Co., 230 Park Ave., New York 17, N. Y.

New York and Penn

Pulp and Paper Manufacturers

Super • English Finish • Eggshell • English Finish Litho • Offset • Music • Bond • Tablet • Duplicator • Mimeograph • Drawing



T. E. Flaherty receives a Beta Alpha Gamma plaque from C. E. Johnston, president, Graphic Arts Industry, Inc., at board directors meeting

Typographers Meet in Colorado

International Typographical Union's 98th convention is dated for Sept. 8-14 in Colorado Springs. Local Union No. 82 will be host with Denver Local No. 49 participating in the western style entertainment program. Business sessions will be held in Colorado Springs Municipal Auditorium. ITU Bureau of Education will supervise a display of new printing processes at Hotel Antlers. Sept. 9 is the Union Printers Home 64th anniversary.

Graphic Arts Industry Board Holds Meeting in Minneapolis

The board of directors of the Graphic Arts Industry, Inc., held its annual meeting in Minneapolis recently. A new contract with the general manager and vice-president, Paul J. Ocken, to run through July 31, 1962, was agreed upon.

At the meeting of the board of directors of the Graphic Arts Educational Foundation, Inc., T. E. Flaherty received a membership plaque in Beta Alpha Gamma, an honorary management engineering society, on the occasion of his retirement from active management of Knight Printing Co., Fargo, N.D.

Downey, Printing Consultant, Dies

Leonard S. Downey, who died on June 23 in his home at Woodbridge, Conn., was a past president of New York Employing Printers Association and had been active in the New York printing industry for 50 years. Since 1940 he had headed Downey & Associates, printing consultant.

Nekoosa-Edwards Plans Expansion

Nekoosa-Edwards Paper Co., Port Edwards, Wis., has announced a two-year expansion program for the Nekoosa mill costing approximately $13.5-million. A new paper machine and other equipment will be installed and improvements will be made. Plans are also being made for modernizing the Port Edwards mill.

ALPENOPAKE BOND

BASIS 17x22—500—12#

LIGHTWEIGHT – OPAQUE

DESIGNED FOR LETTERPRESS, MULTILITH and OFFSET PRINTING of FORMS, BROADSIDES and JOBS WHERE QUALITY COUNTS

STOCKED IN STANDARD WRITING SIZES IN WHITE AND SIX COLORS BY LEADING PAPER MERCHANTS EVERYWHERE

MANUFACTURED BY

FLETCHER PAPER COMPANY

ALPENA, MICHIGAN

CONVENTIONS
WHAT - WHERE - WHEN

AUGUST

Southern Newspaper Publishers' Assn. (Eastern Div.), mechanical conference, Dinkler-Plaza Hotel, Atlanta, Ga., Aug. 19-21.

Mail Advertising Service Assn., International, annual convention, Drake Hotel, Chicago, Aug. 24-28.

SEPTEMBER

International Assn. of Electrotypers and Stereotypers, annual convention, Chateau Lake Louise, Lake Louise, Alberta, Canada, Sept. 5-8.

International Typographical Union, annual convention, Hotel Antlers and Municipal Auditorium, Colorado Springs, Colo., Sept. 8-14.

Packaging Institute Assn., annual forum, Statler Hotel, Cleveland, Sept. 10-12.

Packaging Machinery and Materials Exposition, Public Auditorium, Cleveland, Sept. 11-14.

Pacific Newspaper Mechanical Conference, Biltmore Hotel, Los Angeles, Sept. 14-16.

National Paper Trade Assn., fall convention and exhibition, Conrad Hilton Hotel, Chicago, Sept. 17-19.

Advertising Typographers Assn. of America, annual convention, Forest Hills Hotel, Franconia, N.H., Sept. 19-22.

National Assn. of Photo-Lithographers, annual convention, Hotel Commodore, New York, Sept. 19-22.

Canadian Graphic Arts Assn., annual convention, Sheraton-Brock Hotel, Niagara Falls, Ont., Can., Sept. 20-22.

Advertising Specialty National Assn., Palmer House, Chicago, Sept. 22-25.

International Printing Pressmen & Assistants' Union, quadrennial convention, Philadelphia, Sept. 24-28.

Greeting Card Assn., annual convention, Hotel Roosevelt, New York, September 26-27.

OCTOBER

Direct Mail Advertising Assn., annual convention, Statler Hotel, New York, Oct. 1-3.

American Photoengravers' Assn., annual convention, Statler Hotel, Detroit, Oct. 8-10.

International Typographic Composition Assn., annual convention, Royal York Hotel, Toronto, Oct. 10-13.

Book Manufacturers Institute, annual convention, The Greenbrier, White Sulphur Springs, W. Va., Oct. 11-13.

National Metal Decorators Assn., annual convention, Chalfonte-Haddon Hall, Atlantic City, N.J., Oct. 15-17.

Audit Bureau of Circulations, annual meeting, Drake Hotel, Chicago, Oct. 18-19.

New England Newspaper Mechanical Conference, Statler Hotel, Boston, Oct. 20-21.

Screen Process Printing Assn., International, annual convention, Hotel Sherman, Chicago, Oct. 20-22.

National Safety Council Printing and Publishing Section, annual conference, Conrad Hilton Hotel, Chicago, October 24-25.

Gravure Technical Assn., one day forum, Hotel Sherman, Chicago, Oct. 25.

Graphic Arts Trade Assn. Executives, annual convention, Biltmore Hotel, Los Angeles, Oct. 26-27.

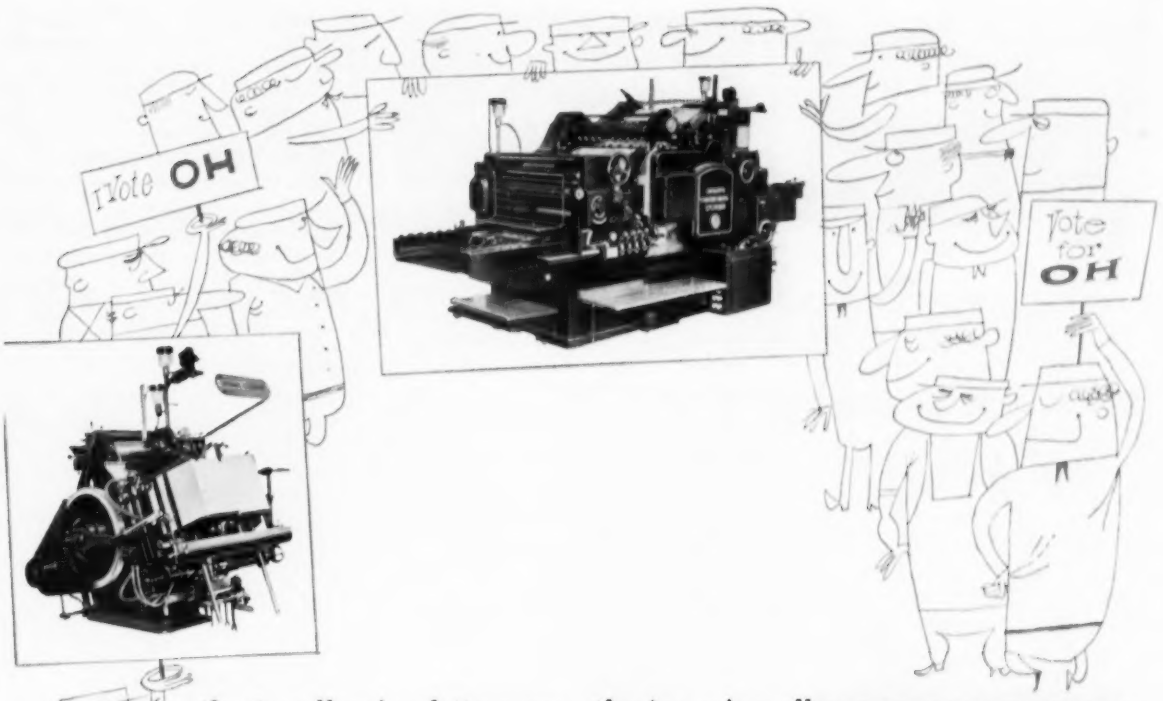
Printing Industry of America, annual convention, Statler Hotel, Los Angeles, Oct. 28-Nov. 1.

National Printing Equipment Assn., annual convention, Statler Hotel, Los Angeles, Oct. 30-31.

Envelope Manufacturers Assn. of America, annual convention, Plaza Hotel, New York, Oct. 31-Nov. 2.

Plymouth Printing Moves to N.J.

Plymouth Printing Co., Inc., has moved from New York City to its own new building in Cranford, N.J. Letterpress and offset work is now done on one floor. Jack Auerbach, president, plans to add a platemaking department.



they're all going letterpress...they're going all **HEIDELBERG!**



The three great Original Heidelbergs are leading the way throughout the world in quality and quantity letterpress production... from Pittsburgh to Paris... from Chicago to Cairo, printers with Heidelberg cylinders are installing Heidelberg platens... and the Heidelberg platen printers are working up to Heidelberg cylinders. It's all Heidelberg... with over 70,000 in operation today!

HEIDELBERG SALES AND SERVICE

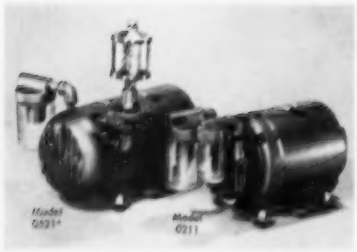
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Model 0521
½ h.p., 3.8 c.f.m.

Model 0211
⅙ h.p., 1.3 c.f.m.

*0321 similar in appearance.
¼ h.p., 2.2 c.f.m.

2 New Types (3 models) of GAST

rotary • vane

AIR PUMPS

offer 10 advantages on Graphic Arts' Equipment

1. Latest type G. E. "Form G" motors.
2. More compact than any pump of equal capacity.
3. Total weight reduced ⅓ —cuts shipping costs.
4. Motor mounting time and labor eliminated.
5. Simple, trouble-free rotary-vane design.
6. Vanes take up their own wear automatically.
7. Positive displacement, pulseless air delivery.
8. Improved appearance—smoother exterior.
9. Dependable for original equipment.
10. Forced air fan cooling on Models 0321 & 0521.

Manufacturers: Write for New Bulletins V-356 and P-356.

GAST MANUFACTURING CORP.
P.O. Box 117-L, Benton Harbor, Mich.

Original Equipment Manufacturers for Over 25 Years.

GAST ROTARY
- **AIR MOTORS** (To 4 H.P.)
- **COMPRESSORS** (To 30 P.S.I.)
- **VACUUM PUMPS** (To 28 IN.)

See our Catalog in Sweet's Product Design File

NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Shop Equipment Catalog Offered

An illustrated price list, Catalog No. 56, is available from Precision Equipment Co., 3670 Milwaukee Ave., Chicago 41. Included are shop caddies, hydraulic lift stackers, portable cranes, and telescoping elevators.

Graphic Arts Equipment Folder

Stainless steel graphic arts processing equipment, Type 316, is presented in an illustrated brochure by the Leedal company. Included are size specifications and descriptions of heavy duty sinks, plate troughs, trays, thermostatic water mixers, utensils and accessories.

Brochures are available upon request from Leedal Stainless Steel Products, 2929 S. Halsted St., Chicago 8.

Catalog of Gothic Faces

Techni-Process Lettering, Inc., 305 East 45th St., New York 17, has issued a 24-page advance catalog showing of its Gothic faces. With it comes a sheet listing lettering prices for straight composition unedited and without camera modifications. These prices apply to all styles in the company's catalog except Spencerians and camera italics of Roman faces.

Vandercook Proof Press Folder

"The New Vandercook 15-21 Test Press" is an illustrated bulletin available from Vandercook & Sons, Inc., 3601 W. Touhy Ave., Chicago 45. New features such as an automatic ink feed, a hinged plastic cover to protect the rollers, and an attachment for pulling unwrinkled transparencies, have been designed to accelerate quality results.

Catalog of Artists' Supplies

The Craftint Manufacturing Co. has released a 160-page catalog, No. 46, listing Devoe and Craftint artists' materials. Copies may be obtained from the company at 1615 Collamer Ave., Cleveland 10, Ohio.

Importance of Package Design

Color Research Institute, 176 W. Adams St., Chicago 3, is offering reprints of two articles, "Why You Must Test Your Package Design," and "The Importance of Color on Industrial Packages." Copies are available on request.

Adjustable Moistening Control

Better Packages, Inc., Shelton, Conn., offers a bulletin, Counsellor No. 15, on converting hard glue on different grades of 60 lb. or reinforced tapes to a flowable mass of sticky glue for a fast permanent seal. Counterboy No. 120 moistening control is diagramed and explained.

Newspaper Press Drive Control

Cline Electric Manufacturing Co. is offering a bulletin on the Flexitrol AC Unit-Type Drive for newspaper presses. This plug-in assembly is illustrated and outlined to show its uses and advantages. Copies are available from the company at 3405 W. 47th St., Chicago 32.

Lubricator Instruction Sheet

A Type M lubricator instruction sheet describing one-pint automatic lubricators actuated by the machine they service is available by writing to "Service," Bijur Lubricating Corp., 151 W. Passaic St., Rochelle Park, N.J. These lubricators with a range of built-in reduction gears can be used on printing presses and other machinery. Photographs of the internal mechanism, specification tables, and other pertinent details are given.

Portable Lift Catalog Sheet

Three models of portable lifts are described and illustrated in a catalog sheet offered by the Oster Manufacturing Co., Box 4326, Cleveland 32, O. They are models L1112-P, a 112-inch power operated lift; L2056-P, a 56-inch power or hand lift, and L542, a 42-inch hand lift.

Automatic Control of Speed

With the Graham variable speed drive any desired maximum of speed down to zero can be provided as described in bulletin C-100, offered by Graham Transmissions Inc., Menomonee Falls, Wis. Application of this automatic system can be made to maintain constant velocity feeding and winding, variable rate proportioning, punch card product blending, and other uses.

Power Steering in Lift Trucks

Improved power steering can be installed during assembly or after delivery in any model of Towmotor fork lift trucks of 6,000 lbs. capacity and over. A folder entitled "Greater Maneuverability and Faster Handling With Towmotor Power Steering" describes how the power steering works and gives pertinent, illustrated information on its construction and advantages. Copies are available from Towmotor Corp., 1226 E. 152nd St., Cleveland 10, O.

Graphic Arts Equipment Catalog

A 144-page catalog price list is available containing listings and descriptions of graphic arts supplies and equipment. Photoengravers and offset platemakers should be interested in the chemicals, engravers' metal, electric etching machines and other items listed. An alphabetical in-

LAWSON

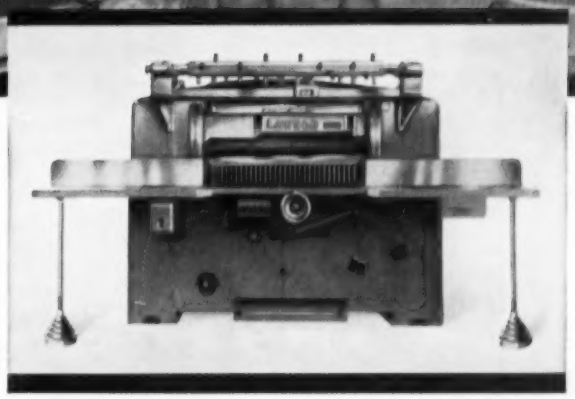
truly cushioned hydraulic clamping

won't mar top sheets, won't disturb alignment of lift



Here's visible scientific proof of the *truly cushioned* hydraulic clamping built into every Lawson Series V-65 Cutter. The graph of the Librascope recorder (above) shows how the clamp starts fast—slows down before contact to gently, but firmly, "kiss" the pile. Pressure is constant throughout.

Even without scientific instruments, you can make your own simple test of Lawson's *truly cushioned* hydraulic clamping action. Take any ordinary cutter, *without a lift of stock* in the machine, and put it through a complete cutting cycle. Hear that "Clang"...feel that jar and vibration! Now try the same thing on a new Lawson Series V-65. See how the hydraulic clamp just *kisses* the table—no jolt or shock—yet always with just-right clamping pressure. Here is *real cushioned clamping action!*



Lawson's efficient hydraulic clamping means rapid, exceptionally accurate paper cutting with less spoilage—more profits for you. Fact-filled, illustrated brochure on the new Lawson Series V-65 Hydraulic Clamp Cutter—46″, 52″, 55″—is yours for the asking. Write today.

Pioneers in Paper Cutting Machinery since 1898

E. P. LAWSON CO. main office: 426 West 33rd Street, New York 1, N. Y.

CHICAGO: 628 So. Dearborn Street • **BOSTON:** 176 Federal Street • **PHILADELPHIA:** Bourse Building

Exclusive Distributors Sales and Service

Harry W. Brintnall Co., Los Angeles, San Francisco, Seattle • A. E. Heinsohn Printing Machinery, Denver • Sears Limited, Toronto, Montreal, Winnipeg, Vancouver Southeastern Printers Supply Co., Atlanta • Western Newspaper Union, Tulsa, Little Rock, Okla. City, Shreveport • E. C. Palmer & Co., Dallas, Houston, New Orleans

dex is included. Copies may be obtained from General Plate Makers Supply Co., 5441 N. Kedzie Ave., Chicago 25.

Intertype's Vogue Specimen Book

The entire family of Vogue type faces in eight weights is shown in a 56-page booklet called "Intertype Vogue." Samples of the type combining different weights and sizes to illustrate its versatility are included. Copies may be obtained from Sales Promotion Dept., Intertype Corp., 360 Furman St., Brooklyn 1, N.Y.

Waste Paper Considerations

Available from the Waste Paper Utilization Council, 122 E. 42nd St., New York 17, is a revised edition of its bulletin, "Prohibited Materials and Outthrows in Paper Stock," which tells what materials in waste paper stocks cause trouble in paper and paperboard mills. Outthrows are defined as papers unsuitable for consumption as the grade specified. Prohibited materials are those that may damage equipment, or those which "by their presence in a packing of waste paper in excess of the amount allotted will make the packing unusable as the grade specified."

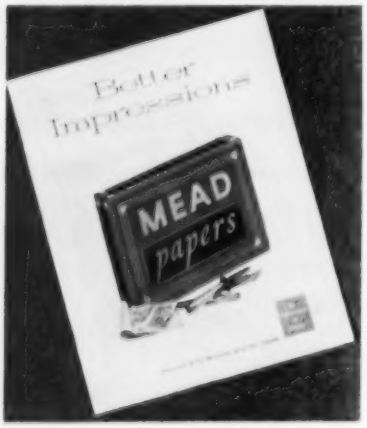
Bausch & Lomb Magnifier Booklet

A booklet on magnifiers for research workers, quality control supervisors, photographers, engravers, and artists is available from Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N.Y. How to choose the right magnifier for the particular need is explained with illustrations and descriptions. Copies are available from the company on request.

Samples of "Better Impressions"

The Mead company's second quarter issue of "Better Impressions" has just been released. It is printed on various grades of papers to demonstrate their printing characteristics and contains articles on paper buying and ideas on design and advertising. Copies may be obtained from Frank Gerhart, Director of Advertising, Mead Papers, Inc., 118 W. First St., Dayton 2, Ohio.

Here is Mead's book of "Better Impressions"



Hints to Offset Pressmen

Good offset printing results with rubber offset blankets are described in folder S-5148, "How to Make a Good Impression," available from Printers' Supplies Dept., Goodyear Tire & Rubber Co., Akron, O.

Intertype Alphabet Booklet

A booklet of "Alphabets and Character Showings of 187 Intertype Faces" available for use in line casting machines has been published. Faces are shown in 10-point size and are listed alphabetically. Copies may be obtained from the Sales Promotion Department, Intertype Corp., 360 Furman St., Brooklyn 1, N.Y.

Graytone Lithographic Rollers

Ideal Roller & Manufacturing Co., Inc., 2512 W. 24th St., Chicago 8, has issued a folder on Graytone lithographic rollers listing their advantages. Copies may be obtained from the company sales offices and agents.

Pasting Up "Hand" Lettering

Hand lettering can be avoided by the use of letters printed on an adhesive-backed acetate called Cello-Tak. Samples of more than 300 styles are illustrated and priced in "Hand Lettering and Type Alphabets," a booklet offered by the Cello-Tak Lettering Corp., 131 W. 45th St., New York 36.

Davidson Embee Folding Machine

A new folder features the Davidson Embee folding machine and tells how to use it for scoring, slitting and perforating work. Specifications are listed for Model 230, which takes a maximum 9¾x18 sheet, and for Model 360, which handles sheets up to 13¾x28. Copies are available from Davidson Corp., 29 Ryerson St., Brooklyn 5, N.Y.

Photoengravings for Packaging

Three technical reports on deep etched pattern photoengravings, manufactured by electronically controlled methods for the packaging industry are available from the Oshkosh Engraving Co., 12 and 14 State St., Oshkosh, Wis.

Report No. 1 concerns plates for the folding carton industry. Report No. 100 is on those for the Flexographic packaging industry. The corrugated box industry photoengravings is in Report No. 200.

Cutter-Creaser Equipment Book

A description of roll-fed cutter-creaser equipment with operating instructions and details of the component parts is contained in a 44-page book offered by Champlain Co., 88 Llewellyn Ave., Bloomfield, N.J.

The history, advantages, and types of roll-fed cutter-creaser equipment available to the carton manufacturer are included with specific information on dies, stripping templates, and gear specification tables.

Safety Paper Brochure Offered

A brochure describing and showing the new Bankweave Protection Safety paper is being offered by Whale Safety Paper Co., Waupaca, Wis. This stock is a dry sensitized paper with a banknote feel and comes in six colors.



Bankweave safety paper samples are available

Chambers-Storck Folder Offered

The Chambers-Storck Co., Inc., Norwich, Conn., has issued a brochure describing and illustrating its facilities for engraving gravure printing cylinders.

Easy Typewriter Tabulation

Remington Rand has produced a brochure, R-8812, describing a simplified method for typewriter tabulation that could be reproduced by offset. The brochure, adapted from the book, *Typing Simplified,* outlines five steps for obtaining perfectly centered tabulation without complicated arithmetical calculations. Copies are available from the company at 315 Fourth Ave., New York 10, or from Remington Rand dealers.

Mounting Letterpress Plates

"The Vandercook 14-19 Plate Mounter" is the subject of a folder illustrating and explaining a machine for mounting letterpress plates. Copies are available from Vandercook & Sons, Inc., 3601 W. Touhy Ave., Chicago 45.

Elwell-Parker Power Fork Truck

Model F-45T3 3,000 lb. capacity electric powered fork truck has been illustrated and described in a folder offered by the Elwell-Parker Electric Co., 4205 St. Clair Ave., Cleveland 3, Ohio.

Design specifications and drawings are included. The truck has roller mounted inner uprights and elevator carriage, contactor controls, packaged unit assemblies, center sill frame, automotive type controls, operator's protective cowl, and worm drive. The folders are available on request.

DO YOU KNOW THAT...

EDWARD H. MACAULEY, Rutgers School of Business Administration graduate and active in the lithographic trade since 1941, has been appointed vice-president in charge of sales for Kipe Offset Process Co., New York City.

DONALD H. NEUENBURG has become president and general manager of Frye & Smith, Ltd., offset plant in San Diego. He replaces DONALD B. SMITH, retired.

NORMAN A. BRUML has been appointed sales manager of Western Printing Co. after spending five years as president of Automatic Projection Corp.

HARVEY J. ENGEL has been elected vice-president of the Einson-Freeman Co., Long Island City, N.Y. He was named a director to succeed his father, the late Lawrence J. Engel.

JOHN W. PEARSON has joined the New York sales force of the Lord Baltimore Press as assistant director of the Multi-Unit Packaging Division.

THOMAS M. BRITT, formerly production manager, is now director of sales for Ever Ready Label Corp., Belleville, N.J. RUSSELL C. HOPCRAFT is production manager. WARREN A. VIEROW, who was advertising manager, has been named director of marketing.

JOHN J. JANA, a compositor, and RUDOLPH HACKL, a Linotype operator, celebrated their 45th year at R. R. Donnelley & Sons Co., Chicago, in July.



John J. Jana



Rudolph Hackl

CLYDE G. GRUBB was elected treasurer of Action Printing Co., Washington, D.C. For over 20 years Mr. Grubb was associated with Edwin H. Evans, president of Action, in the management of Law Reporter Printing Co., whose plant Action Printing acquired recently.

HARRY F. MURPHY, who operates a printing plant under his own name, has been reelected president of the Master Printers Association of Newark (N.J.) and Vicinity.

THOMAS J. CAVALLARO, formerly associated with Schlegel Lithographing Corp., has joined Eastern Colortype Corp. as supervisor of general quality control and label lithography in its Clifton, N.J., plant.

The new firm of HAWLEY-SOUERS PRINTING AND PUBLICATIONS, Canton, O., has been formed by MILLARD B. SOUERS, formerly of Standard Printing Co., and H. W. HAWLEY, president and treasurer of the Massillon printing firm of H. W. Hawley, Inc.

WILLIAM H. BUCKLEY, Benton & Bowles advertising agency art director, has been elected president of the Art Directors Club of New York City.

HERBERT K. BOLOTOW, formerly with Einson-Freeman Co., is sales vice-president of Pantone Press, Inc., New York City.

ANTHONY PERRUSI, Advertising Agencies Service Co., has been reelected chairman of the New York group of the Advertising Typographers Association of America, Inc.

SIDNEY KELLMAN, former Pantone Press sales manager, has founded Chrome Printing Corp. in New York City for producing sales promotion material.

DONALD EELLS has advanced to the position of manager of printing quality

MILLER-M·A·N

OFFSET PRESSES



Chest High Inkers . . .

Make it easier and quicker to fill the fountains and to ink the press. One of the many convenient operations on a Miller-M.A.N. simplifying the pressman's work. Write today for complete details and prices.

	IV	V	VI
Sheet Size	30 x 42	36 x 48	40 x 56
Maximum Speed	6800	6500	6000
Number of Colors	One to Four	One to Four	Two to Four

miller

MILLER PRINTING MACHINERY CO.
1115 Reedsdale St., Pittsburgh 33, Pa.

MILLER PRINTING MACHINERY CO. OF CANADA LIMITED
730 Bay St., Toronto 2, Ontario

for *Sunset Magazine*, Menlo Park, Calif. He will be located at Pacific Press, Los Angeles.

JOHN P. LOWERY has joined the eastern sales staff of the E. P. Lawson Co., New York City.

ARTHUR B. LEE of Arthur B. Lee & Associates has been elected president of Type Directors Club, Inc., New York City.

NICHOLAS L. HEINZ has become technical publications editor of Miehle Printing Press & Mfg. Co., Chicago. He will also be technical adviser to the firm's advertising agency.

THOMAS L. MITCHELL has joined the Detroit sales staff of J. W. Clement Co., Buffalo, N.Y.

HARRY E. EARL has been appointed purchasing agent by Finch, Pruyn and Co., Inc., printing and converting papers manufacturers at Glens Falls, N.Y.

COMMANDAY BROTHERS, Inc., trade composition and typographic house since 1920 in New York City, has gone out of business. JOSEPH COMMANDAY, who was president, has joined the staff of Skilset Typographers.

FRANK K. NEIDHART, personnel manager of Miehle Printing Press & Manufacturing Co., was invited by President Eisenhower to attend the President's conference on occupational safety in Washington in May.

HENRY R. HOCHULI has joined the sales force of Vandercook & Sons, Inc. He will cover the New England states for the eastern office.



Henry R. Hochuli



Joseph H. Ebeling III

JOSEPH H. EBELING III, sales manager of Mendle Printing Co., St. Louis, Mo., has been elected vice-president in charge of sales.

GEORGE A. SMITH has been appointed production manager of Yale Materials Handling Division, Yale & Towne Manufacturing Co., Philadelphia. MICHAEL F. RYAN has been promoted to manufacturing assistant to the general manager.

FRED E. RAU of Yale & Towne Co. has been promoted from assistant sales manager to manager of hoisting equipment sales to replace CARL O. HEDNER, now assistant general sales manager of the materials handling division. WILLIAM S. WOODWARD has moved up from hoist sales representative to district sales manager in the New York State area. The former assistant chief engineer of hoisting equipment, JOHN H. EICHERT, is now an assistant hoist sales manager with WILLIAM B. HOOD, previously assistant to the hoist department manager.

Yale & Towne's ROBERT L. BROWN, JR. has been promoted from assistant sales manager of industrial lift trucks to electric truck sales manager. FRED S. MILLER and JOSEPH DONOHUE have advanced in sales to become assistant sales managers to the Worksaver and Warehouser sales department. CHARLES E. HOWARD has been promoted to the newly created post of manager of attachments.

EDWARD S. LUSTIG of Circulation Associates is the 1956-57 president of the Mail Advertising Service of New York City.

WILLIAM C. KRAUSE, formerly Chicago sales manager of West Virginia Pulp and Paper Co., has been appointed to the sales force of the Garden City Envelope Co., Chicago.

HUGH RUSSELL has joined the sales staff of Bonesteel & Co., paper merchandising firm in San Francisco.

FREDERIC L. GRAYSON has joined the American Paper and Pulp Association headquarters staff in New York City. He

Looking For More Profits?

MORE PRODUCTION
with less fatigue!



The NEW RAR-1
WESEL ROUTER

★ Easier to Operate
★ Longer Lasting
★ Lower Maintenance Costs
★ No Belt Shifting
★ No Arm Drag

While the Wesel router is built for heavy duty and longer life it is one of the easiest routers to operate. No arm drag and no belts to shift! The resulting reduction in operating fatigue increases production and profits. The exclusive Wesel design eliminates most of the maintenance problems usually encountered with machines of this type. Make your next router a Wesel RAR-1. Plan to retire your old equipment now!

MANUFACTURERS TO THE GRAPHIC ARTS INDUSTRY



Router Bits



Saw and Trimmers

Write for descriptive literature today

WESEL MANUFACTURING CO.

1141 N. WASHINGTON AVENUE SCRANTON, PA.

Since 1880

you are not a "do it yourself" lithographer

you don't whirl your own plates 

mix your own inks  or make your

own rollers 

instead you take advantage of the thousands of dollars which your suppliers have spent to bring you the latest scientific developments. Ideal rollers are ideally compounded to do your job to your best advantage. We have Ideal rollers ready for instant use requiring the least amount of maintenance and care.

IDEAL MASTERLITH ROLLERS

The vulcanized oil inking rollers built for skilled craftsman use. Best water control of any lithographic rollers.

IDEAL GRAYTONE ROLLERS

The original gray synthetic rubber roller. It tells you when its clean. It not only looks swell and doesn't glaze, but it out-performs any other lithographic roller.

IDEAL LITHOCRAFT ROLLERS

The original toughie in the synthetic rubber roller field. Black velvet finish, rugged and reliable.

Each one delivers high quality saleable impressions, hour after hour, day after day. Made by Ideal, where we devote whole laboratories to solving roller problems for you.

4 **FACTORIES**
CHICAGO 8, ILLINOIS
LONG ISLAND CITY 1, N.Y.
HUNTINGTON PARK, CALIF.
CHAMBLEE, GEORGIA

IDEAL ROLLER & MANUFACTURING CO.

will help to expand statistical and economic services and to provide more complete service on foreign market reporting and other special industry studies. Mr. Grayson formerly served on the quality control staff of Peter J. Schweitzer, Inc., at its mills in Lee, Mass.

FRANK E. FARKAS, president of X-Ray Visual Sales Method, Inc., has become specialty sales representative of Magill-Weinsheimer Co., Lincolnwood, Ill.

THEODORE LUPOWITZ has established Earnest Bookbinding Co. for pamphlet and commercial work at 856 McDonald Ave., Brooklyn, N.Y.

WILLIAM A. HERRMANN, trade and industrial technical representative for Du Pont, has been transferred from the Los Angeles area to Atlanta, Ga. He replaces RUEL R. HIGHTOWER who is now with Gaston Graphic Arts Service, Atlanta. D. H. BILLINGS, technical representative in Charlotte, N.C., has taken over the North Carolina-Virginia territory formerly covered by WILLIAM T. PADGETT, now with Strickland Films, Inc., Atlanta.

CARL S. MILLER has been appointed technical director for graphic arts research at Minnesota Mining & Manufacturing Co., St. Paul, Minn.



NOW — simplify your forms production with these 2 great new TARA general-purpose carbons! Both make up to 10 good, legible copies. Because of standardized long-run production on the 4 most wanted, practical widths, we can pass on important savings to you!

4 STOCK WIDTHS:
5⅛" 6⅞" 8⅛" 10⅞"
in 8,000-ft. rolls with ⅜" CLEAN EDGE on right side.

Following length and widths available on 10-day advance ordering.
12,000-ft. rolls. (5⅛" 6¼", 8¼", 10¾") at no additional cost.





CALL or WRITE TODAY for SAMPLES and PRICES

THE AMERICAN CARBON PAPER CORP.
1313 West Lake Street • Chicago 7, Illinois • CHesapeake 3-4167

Three assistants to D. W. BRABECK, the general sales manager of Brown & Bigelow, have been appointed to start a sales management training program in St. Paul, Minn. They are JAMES L. ABERNETHY, manager of the West Detroit sales office; W. T. FORRESTER, from the Jacksonville office, and OTTO N. STARNES from the Seattle office. S. J. COLLINS, former N. Chicago manager, and J. H. NYLAN, Louisville manager, will also assist in carrying out the training program.

CHARLES WEBER has been appointed service manager of the cylinder division of Heidelberg Eastern, Glendale, Long Island, N.Y.

WILLIAM H. NICHOLS has rejoined Miehle Printing Press & Mfg. Co., Chicago, as a sales representative in the New York office after 15 years with the company prior to World War II.

JACK RUSSELL, president, Printers Bindery, Inc., is the new top officer of Printing Estimators & Production Men's Club of the New York Employing Printers Association.

WILLIAM M. DELBROUCK has been appointed technical consultant by the Alling & Cory Co., Rochester, N.Y.


Herbert A. Asten


Eldren P. Nalley

Harris-Seybold Co., Cleveland, has promoted three new sales managers. HERBERT A. ASTEN has left the southern district for the Philadelphia district. ELDREN P. NALLEY will replace him. ARTHUR L. OLNEY will cover the northeast district.


Arthur L. Olney


J. A. Stambersky

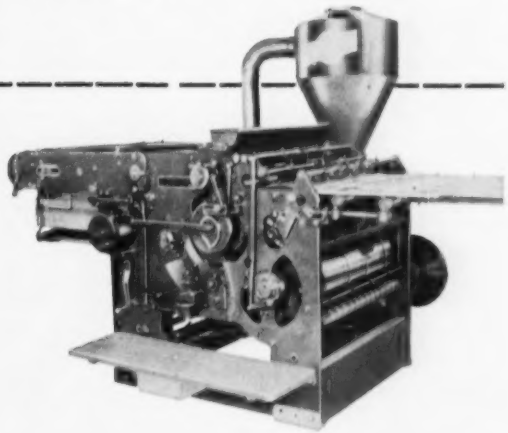
J. A. STAMBERSKY has been appointed manager of the Detroit branch of Sam'l Bingham's Son Mfg. Co.

THOMAS M. MCCRARY, formerly industrial relations coördinator for the Appalachian mills of West Virginia Pulp and Paper Co., is now assistant to the vice-

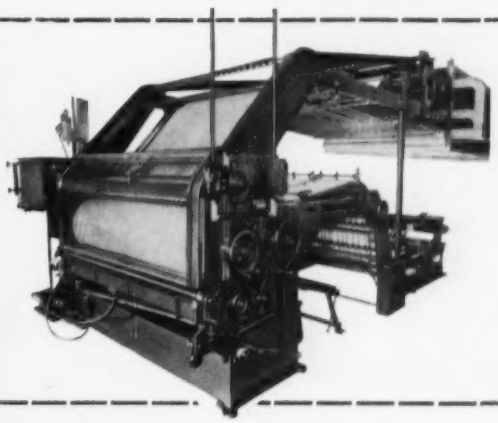
Christensen Profitmakers!

Machinery, built to do more jobs . . . better!

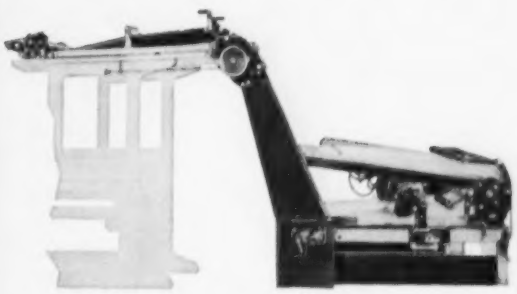
BRONZING Equipment will bring new jobs into your shop . . . and a Christensen High-Speed Bronzer attached to your press will mean increased profit with low operating costs. Matches the practical running speed of your press . . . exhauster-reclaimer keeps bronze out of the press-room and in the machine.



VARNISHING of labels, magazine covers, circulars and gift wrappings enhances both product appearance and profits. The Christensen Varnishing Machine operates at almost twice the speed of any other present varnisher. Dual-level oven decreases floor space required. The Christensen will handle paper or board in widths up to 78 inches.



STREAM FEEDING with the Christensen Continuous Feeder means no stopping of the press . . . more printed sheets per hour. Improved register because sheets arrive at register position at one-sixth the speed of sheet-by-sheet feeders. Floor loading reduces operator fatigue, reduces loading time, eliminates stairs and platforms.



DEXTER FOLDER COMPANY

General Sales Office

330 West 42nd Street New York 36, N. Y.

ILLUSTRATED CIRCULARS ARE AVAILABLE FOR ANY OF THE ABOVE MACHINES

DEXTER

president in charge of personnel in the company's New York City office.

CLAUD BROWN has been elected a vice-president of Interchemical Corp. and continues as treasurer.

LEE MORTELL of Nekoosa-Edwards Paper Co., Port Edwards, Wis., has been transferred from serving accounts in Pennsylvania, Virginia, and West Virginia to the Rocky Mountain area to replace R. W. FLICKER who will cover the southwest territory. He replaces W. H. BURK who moves to Wisconsin to take KEN PODVIN's place, now manager of converting paper sales. C. S. O'NEILL who has been assigned to fine paper consumer work in the Midwest has been transferred to the eastern sales office. JOHN NASH will take his place. L. A. GARDINER is in charge of all merchant sales in addition to his duties of assistant general sales manager. MERLIN N. SKUTLEY has advanced from assistant to manager of the sales order department. He is taking the place of C. A. POLANSKY who is now manager of sales research, service, and product development. R. H. LOVE becomes sales correspondent and special projects assistant in place of ELDON SISCO who has become assistant sales order manager. RICHARD WEYMOUTH has been promoted to expediting supervisor.

RALPH N. COXHEAD has been appointed manager of the advertising department of the Ralph C. Coxhead Corp., Newark, N.J., manufacturers of composing machines. He was formerly production manager.



Ralph N. Coxhead



Glenn Parker

GLENN PARKER has joined the Heinn Co., Milwaukee, Wis., as vice-president in charge of manufacturing. CLARENCE HORNICK has been appointed plant superintendent and PAUL CHACHULA, his assistant.

ARTHUR J. TARLING, who in January became sales manager of Sleight & Hellmuth, Inc., ink manufacturers, has been advanced to the position of eastern division manager with headquarters in New York City.

RICHARD W. STOKER has been appointed sales representative in the Southeast for the Geo. H. Morrill Co., division of Sun Chemical Corp.

RONALD V. MCKEE will cover Texas and Oklahoma as a sales representative for Star Parts, Inc.

JOHN S. BECKHAM has been named general manager of Newspaper Printers Corp., Washington, D.C. He formerly served Rufus H. Darby Printing Co.

THOMAS C. MOORE has been named manager of the Used Machinery Division, Heidelberg Eastern, Inc., Glendale, N.Y.

GAIL GODDARD has joined the sales staff of Roberts & Porter's Detroit office.

HERBERT W. BLOMQUIST has been appointed general sales and promotion manager of Zarkin Machine Co., Inc., Long Island City, N.Y.



Herbert W. Blomquist



William F. Haggerty

WILLIAM F. HAGGERTY has been named head of the sales promotion department of Intertype Corp., Brooklyn.





Keep your customers beautifully covered with Hammermill Cover

WHEN you print on durable Hammermill Cover, its firm, level printing surface and high brightness gives extra sparkle that impresses customers. Illustrations, solids, type—whatever you print—all look better, letterpress or offset. Unusually like sided, too, for handsome, economical "work and turn" printing.

Strong, virgin fibers enable Hammermill Cover to take beautiful embossing, to score and fold cleanly and neatly. And its high bulk-to-weight ratio give it that important heavy "feel" that customers really go for.

Variety of 8 popular, like-sided colors and standard white give you a wide choice in sparking up covers. And there's a new fluorescent, "bright white" available at slight extra cost for "special effects" printing.

Suggest Hammermill Cover the next time you quote on a cover job. The name Hammermill makes your selling job easier. *And remember, for a cover job, there's no paper like a good cover paper.* Send for the new free sample book of Hammermill Cover. Shows weights, sizes and colors. Write on your business letterhead. The Hammermill Paper Company, 1601 East Lake Road, Erie 6, Pa.

HAMMERMILL COVER

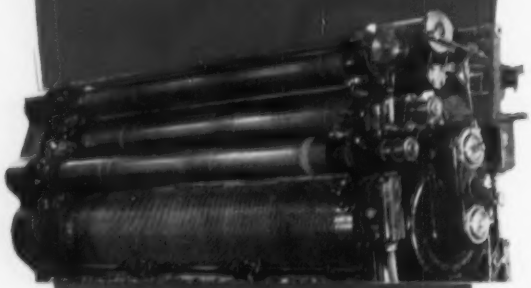
BY THE MAKERS OF HAMMERMILL BOND

FOR CATALOGS • BOOKLETS • MENUS • PRICE LISTS • FOLDERS • BROADSIDES • MANUALS

ADD THIRD & FOURTH COLORS

on your

MIEHLE FLATBED AT LOW COST



Western Printing Machinery's Extra Color Letterpress Unit for Miehle flatbed presses is the answer for low cost addition of third and fourth color.

Precision built in several sizes, it will make a three or four color press of any standard 2-color Miehle flatbed. Production specifications are the same as the press to which it's permanently attached. Synchronization is perfect. No changes required in either the Miehle press or its operation.

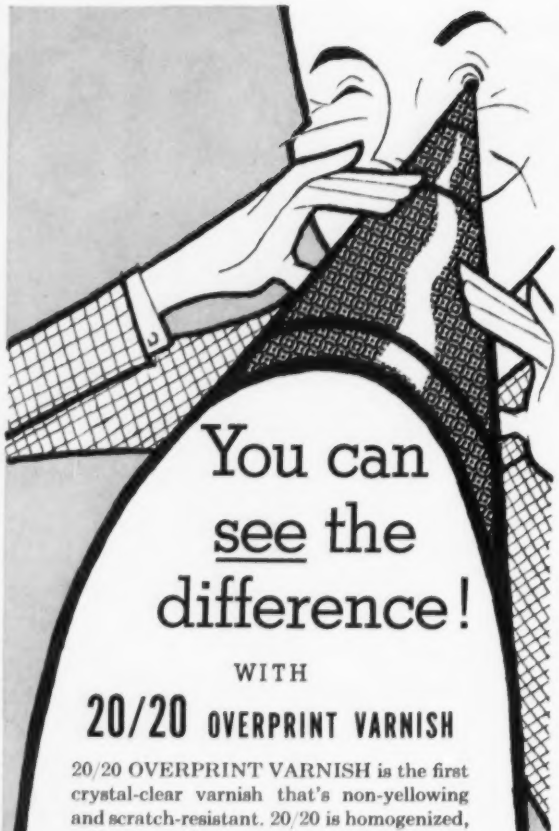
This unit is low in cost and requires no additional floor space as it is mounted on top of the Miehle units. Operates efficiently and economically with the Miehle.

wpm *Write for further details*

WESTERN PRINTING MACHINERY CO.

3519 N. SPAULDING AVE. • CHICAGO 18, ILL.

Manufacturers of color units for Miehle flatbed presses, also CONVERSION OF FLATBEDS TO ROTARY and Honeycomb Plate Cylinders



You can see the difference!

WITH

20/20 OVERPRINT VARNISH

20/20 OVERPRINT VARNISH is the first crystal-clear varnish that's non-yellowing and scratch-resistant. 20/20 is homogenized, will not settle out, can be used without additives. Fast drying on stock or printed surface. Ideal for use on soap, detergent, chemical labels—20/20 is acid-alkali proof. Equally good results in letterpress and litho. Every batch is "run tested" and the film is certified scratch-resistant on the Southerland Rub Tester. Try 20/20—YOU CAN SEE THE DIFFERENCE!

GLAZCOTE INK CONDITIONER

Homogenized GLAZCOTE makes all inks tougher, glossier, and highly resistant to scratches. Blends readily, equally good for letterpress and litho.

WRITE TODAY for your money-back trial offer. Satisfaction guaranteed!

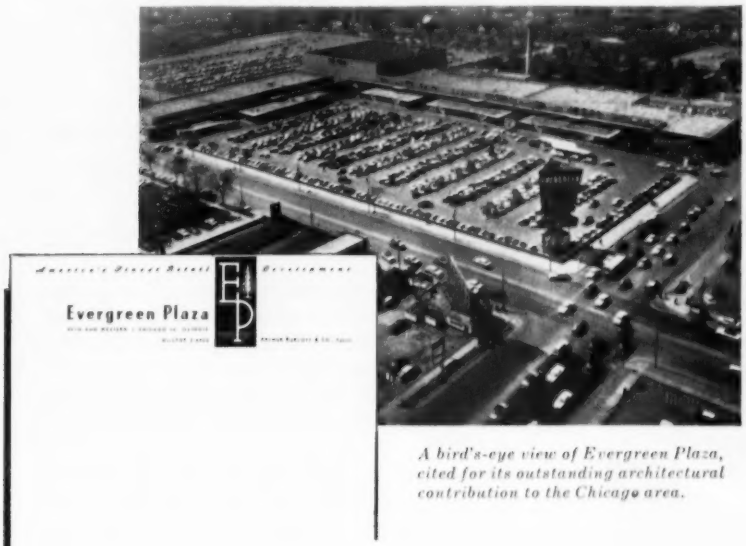
Manufacturers of Hypothiolate, Hypothiolate HA 301, Bytaneum, 33 and 0-33 Ink Conditioners, Klemm Fluorescent Inks.

Central

COMPOUNDING CO.

1719 North Damen Avenue
Chicago 47, Illinois
EXPORT: Guiterman Co., Inc. New York 4
CANADA: Canadian Fine Color Co., Ltd., Toronto

Prominent Users of Strathmore Letterhead Papers: No. 123 of a Series



A bird's-eye view of Evergreen Plaza, cited for its outstanding architectural contribution to the Chicago area.

Shop for **Quality!**

Modern merchandising puts great importance upon a quality approach to the customer. Witness Chicago's Evergreen Plaza, which includes among its many superlatives an arresting letterhead on Strathmore Writing – one of Strathmore's fine business papers. Truly, nothing conveys a firm's good reputation so soundly as the look of its correspondence, and no letterhead paper so distinctly says *quality* as Strathmore.

EVERGREEN PLAZA is one of the most advanced retail developments in the country, with building and operating methods that have been studied by visitors from all over the world. Its fifty-two stores serve a good deal of suburban Chicago with the finest merchandise and with every possible convenience.

STRATHMORE LETTERHEAD PAPERS: STRATHMORE PARCHMENT, STRATHMORE SCRIPT, THISTLEMARK BOND, ALEXANDRA BRILLIANT, BAY PATH BOND, STRATHMORE WRITING, STRATHMORE BOND, ENVELOPES TO MATCH CONVERTED BY OLD COLONY ENVELOPE CO.

STRATHMORE THIN PAPERS: STRATHMORE PARCHMENT ONION SKIN, STRATHMORE BOND ONION SKIN, STRATHMORE BOND AIR MAIL, STRATHMORE BOND TRANSMASTER, REPLICA.

STRATHMORE

Makers of Fine Papers

STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

Strathmore Advertisements in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

This series appears in:

TIME

NEWSWEEK

BUSINESS WEEK

PRINTERS' INK

SALES MANAGEMENT

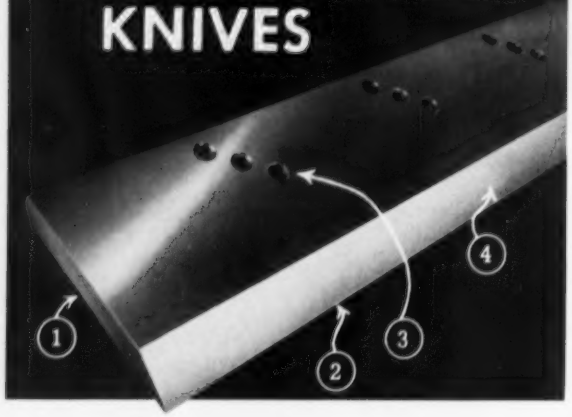
PURCHASING

ADVERTISING REQUIREMENTS



YOU CAN SAVE ON KNIFE RE-SHARPENINGS AND REPLACEMENTS

with DISSTON 866 PAPER CUTTING KNIVES



(1) **FREE AND EASY CUTTING**—Micrometer ground concavity and taper on face for proper clearance . . . to prevent dragging and binding.

(2) **CLEAN CUTTING**—Accurately beveled and expertly honed to a razor edge for standard use or special requirements.

(3) **EASY INSTALLATION**—Non-distorting, shock-resisting alloy steel back. Holes accurately drilled and tapped.

(4) **LONG-LASTING, HAIRLINE CUTTING ACCURACY**—Special high temper, close grained 866 alloy steel face.

Your nearby Disston distributor or Harris-Seybold Branch provides prompt service. Ask today about Disston 866 Paper Cutting Knives.

Get this latest full-of-facts booklet on how to choose, use and care for paper cutting knives. 32 pages. Fully illustrated.



Henry DISSTON DIVISION
H. K. PORTER COMPANY, INC.
889 Tacony, Philadelphia 35, Pa.

Please send me your free booklet on paper cutting knives.

Name.....

Company.....

Address.....

City.....**Zone**.....**State**.....

DISSTON BRANCH WAREHOUSES

Charlotte, North Carolina; Seattle, Washington; Chicago, Illinois; Los Angeles, California; Toronto, Canada.

Baltotype

Specializes in

Rundown cases

Our Sorts Service will "doctor up" any run-down case in your composing room. Use our convenient sorts order blank—check the needed characters, and let the mail do the rest. All orders are shipped the same day as received, unless special work or handling is necessary.

Special jobs require Special Display Lines and that's where our Line Service really shines. Select any face in our catalog—you buy only the type—no spacing unless requested. Any number of lines, any size. Charged by the inch, minimum charge $1.25.

Your dealer can supply you or write direct to

15-17 S. Frederick Street • Baltimore 2, Maryland
422-24 S. Plymouth Court • Chicago 5, Illinois

We Predict . . .

You are going to get more orders *(big orders)* for Direct Mail brochures from this time on, than ever before. And they *all* have to be FOLDED.

The entire continuing economy of America depends upon advertising's success in moving the mammoth production of most everything . . . and the public today realizes DIRECT MAIL actually SELLS. . . . as no other medium does.

We Predict . . .

that postage rates won't be increased in 1956.
Again thanks to the thousand printers who protested.

We Predict . . .

unless you look into this NOW, we won't be able to make deliveries before the snow flies, owing to the unprecedented demand for these fabulously-improved Folders of 1956.

•

Congratulations
to the "Indispensable Man"
as Charles Dickens described the "Printer"

•

RUSSELL ERNEST BAUM, INC.
Phone COLLECT . . . LOmbard 3-8164
615 Chestnut St. Phila. (6) Pa.

Blatchford Metal salesman becomes member of the *working* press

identifies, isolates, replaces contaminated metal . . . helps big "Daily" out of a jam.

Worried faces and furrowed brows greet me as I enter the shop to answer a hurry call from a big city daily. The composing room's in trouble . . . machines are fouled up.

A few questions . . . a look at the balky machines . . . a glance at some bum slugs -- and I figure it's a bad case of zinc contamination. Somebody must have overlooked a cut when he dumped dead metal in the remelt pot.

I phone the warehouse to rush over new metal, then we locate and pull out all the metal pigged from the last remelt. Meantime, the fouled-up machines are cleaned out. The new metal arrives, fresh pigs are hooked on the feeders and the operators resume hitting the keyboards. The crisis is past.

When you need all-out service, call Blatchford

Good service may prove as important to you as good metal. You're sure of both when you deal with Blatchford. With more than a century of experience in the type metal business, Blatchford knows printers' metal problems and how to lick them.

Blatchford sales and service facilities are literally all over the map. And these facilities are closely tied in with the numerous well-equipped laboratories of National Lead Company.

So call for Blatchford Service. And call for Blatchford Metal.

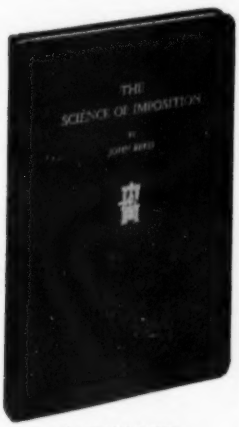


Blatchford Division NATIONAL LEAD COMPANY – Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis; New York: E. W. Blatchford Co.; New England: National Lead Co. of Mass., Boston; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City; Canada: Canada Metal Co., Ltd., Toronto, Montreal, Winnipeg, Vancouver.

Blatchford *for service*

Very Complete . . . THE SCIENCE *of* IMPOSITION

A Treatise based upon the fundamental principles of modern pressroom and bindery practices



By JOHN REED
Ninety-one Illustrations by the Author
Size 4½x6½"; 132 pages. Flexible binding, gold stamped.

In this treatise of such an important and complex branch of the printer's trade it is endeavored to so simplify procedure that any problem may be readily solved by the application of easily mastered fundamental principles. To qualify as a stoneman it is desirable to familiarize oneself with some of the operations in the pressroom and the bindery (which are covered in this book) as well as efficient modern imposition practices in general printing offices and some less familiar methods of specialty houses.

SOME CHAPTER HEADINGS
Making Margins.
Layouts for Hand and Machine Folds.
Lining Up a Sheet.
Saddle and Side Stitched Signatures.
Bookbinding Operations; Folding Machines.
Paper Folding Problems.
Lining Up Irregularly Mounted Page Heads.
Lockup "Stunts"
Label Printing.
Plate-Mounting Equipment.
Lineup Operations.
Method of Verifying Layouts.
Binding Two Up From One Set of Pages.
Some Modern Machine Folds.

Price $5.35 Postpaid
Send check with order

THE INLAND PRINTER
79 W. Monroe St. Chicago 3, Ill.



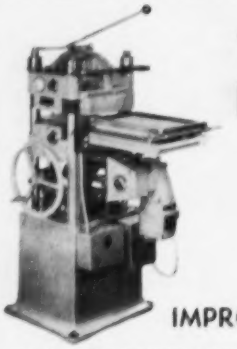
Wilsolite laboratory service or Wilsolite trained field technicians working in your own plant are always available to give you whatever assistance you need to help solve any problems you may have.

In addition, Wilsolite carry a full stock of the finest printers' supplies available:

GOODYEAR
"Velvetone-Offset Blankets"
Cut sizes, Roll lots, COLORS RED and BLACK. Full and uniform gauge...no porosity ...low stretch...no embossing ...good "smash" resistance and recovery. ***Write for full information and Samples.***

WAREHOUSES:
Denver • Hackensack
Los Angeles • Pensacola
San Francisco • Seattle

Wilsolite CORP.
1827 Niagara St., Buffalo 7, N. Y.
Canadian Affiliates:
Fort Erie, Ont.—Toronto, Ont.



THE ALL NEW

EVA-PRESS

Make Your Own Rubber Plates

IMPROVED FEATURES

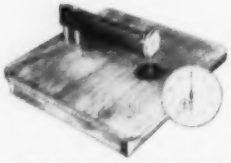
- Exclusive Pre-Heat Table
- Powerful Construction
- Precision Built
- Motorized Push Button Operation
- Platens Electrically Heated Thermostatically Controlled
- Three Platen Sizes 13"x18" —12"x15"—11"x13"

MIKE IT TO PERFECTION

With the New

EVA-GAUGE

- Instantaneous Reading Saves Time
- Eliminates Guesswork
- Insures Quality Work



$82.00 F.O.B. Deerfield, Illinois

SPECIFICATIONS: 10" Deep Throat—18" x 18" Table—Starrett 2½" Diam. Dial Micrometer—Range .000" to 1.000"

AMERICAN EVATYPE CORPORATION

735 OSTERMAN AVE. DEERFIELD, ILLINOIS

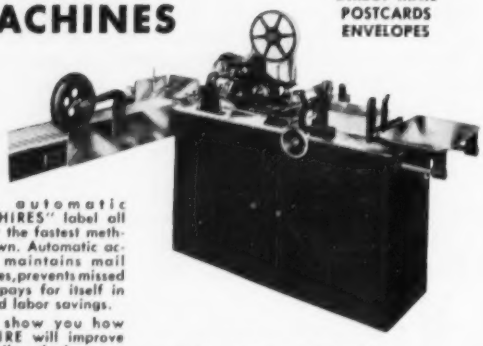
up to **18,000** MAIL LABELS PER HOUR

with

CHESHIRE LABELING MACHINES

Used by leading publishers and direct mail advertisers on

MAGAZINES
NEWSPAPERS
CATALOGS
DIRECT MAIL
POSTCARDS
ENVELOPES



Fully automatic "CHESHIRES" label all mail by the fastest method known. Automatic accuracy maintains mail schedules, prevents missed labels, pays for itself in time and labor savings.

Let us show you how CHESHIRE will improve your mail methods.

Write today for full details!

CHESHIRE Mailing Machines, Inc.
1644 N. Honore St., Chicago 22, Illinois

VANDERCOOK
Minimum Makeready System

VANDERCOOK & SONS, INC.

General Offices, Research Laboratory, Demonstration Room & Factory
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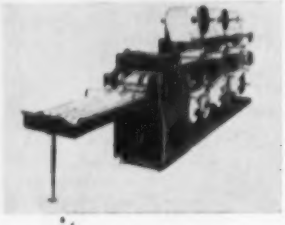
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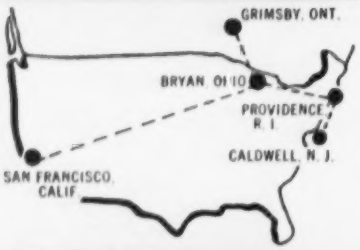
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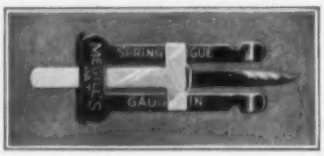
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HELP WANTED (Continued)

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Salesman—Supplies — MIDWEST $ 7,500-$10,000
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WANTED: Experienced quality man for evaluation of letterpress color work. Must be familiar with heat-set as well as oil press standards. Familiarity with standard quality control procedures desirable but not essential. Chicago location. Salary open. Box O-39, Inland Printer, 79 W. Monroe St., Chicago 3.

PRINTING ESTIMATOR. For modern progressive printing and lithographing plant located in St. Louis County, Missouri. Excellent opportunity for right man. We will help locate. Give all details and experience. Address reply to Box O-49, Inland Printer, 79 W. Monroe St., Chicago 3, Ill.

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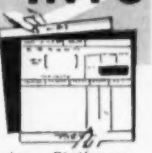
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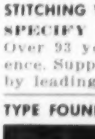
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ *THE WALL STREET JOURNAL* recently reported that hundreds of manufacturers failed in 1955, in the midst of the biggest business our economy has experienced, principally because of the following reasons:

(1) Owners found out too late they were selling their product for less than cost.

(2) Inexperienced, poor business judgment and lack of financial knowledge was a prime reason even though the owner had technical know-how.

Paper, printing and publishing field ranked sixth in business failures in 1954.

Do you know your costs? Do you know how to estimate correctly in relation to your costs? Do you know how to finance your company? If not, you'd better learn pronto. A good start is to read the lead article by Don M. Nixon, president and general manager of the Bodine Printing Company in Michigan City, Ind. Note the outstanding success his firm has had in the past 15 years. Note, too, that his profit percentage is considerably above the national average. *How* did he do it?

★ WE ARE ALWAYS BEING PUT ON A COMMITTEE, and, frankly, we're getting a little tired of being the fifth wheel. All of which reminds us of the crack that a committee is usually made up of five persons—one does the work, three give him moral support, and the fifth calls the story in to the paper. That's us: always the fifth member.

★ "MEET THE PRESS" is the title of a new booklet just issued by the Public Relations Commission of the International Association of Printing House Craftsmen.

How little most members of Craftsmen's Clubs, and many another organization for that matter, know about how to get publicity for their group! The officers of the average club or association haven't, for the most part, the faintest idea of what constitutes good publicity, how to prepare it, or how to get it published. Neither do a great many individuals who are named "publicity chairman" or "public relations chairman" of said organizations. The larger the city, the less likely the newspapers and other publications are to pay any attention at all to the goings-on of said clubs or organizations.

So it is with good grace (and it's about time, too) that the Craftsmen are beginning to pay some attention to the business of getting better publicity on a grander scale. The booklet will be a valuable help to Craftsmen publicity chairmen.

Craftsmen can get copies by writing to Pearl E. Oldt, Executive Secretary, International Association of Printing House Craftsmen, 411 Oak Street, Cincinnati, Ohio.

★ TYPOGRAPHICAL IDIOM: When someone in America has partaken too liberally of that liquid nectar which makes glad the heart of man, spectators might say, on seeing him weave his way home: "He is walking a crooked mile," or "He walks like a helmsman monogramming his name on the ocean," or "For a fellow in his condition, two blocks is a long way home," etc.

The English, however, may remark sedately and reservedly, "He's been in the sun."

But the French have a typographical term for this condition: "Avoir des jambs italiques," which means, "To have italic legs."

★ THE LID'S BEEN ON THE STORY for the past year, but the news is out now that the American Medical Association has decided to discontinue printing its *Journal* and other professional publications in its own printing plant in Chicago. The McCall Corporation in Dayton, Ohio, will now print the weekly *Journal* along with *Today's Health*, AMA's consumer magazine, which McCall has been printing for several years.

AMA found that to bring its somewhat antiquated printing facilities up to date would require the investment of some $2½-million. So the association had a choice between increasing its capital account for equipment or going to a printing plant with low-cost production achieved through the use of the most modern facilities.

And so another private plant bites the dust, at least as far as a major part of its operation is concerned. The list is becoming increasingly long.

If you need ammunition to combat private plant competition in your town, write Printing Industry of America, 5728 Connecticut Ave. N.W., Washington 15, D.C.

★ A CERTAIN CHINESE EDITOR was in the habit of sending out a rejection slip which read like this:

"Your highly venerated manuscript I have read with ravishment! But if I publish it, the readers of my humble magazine would immediately command me to take it in the future as my model and never again have the audacity to publish anything inferior to it. My long experience with literature, however, convinces me that pearls such as this cannot be produced more than once in ten million years. That is why, heartbrokenly and tearfully, I must return your manuscript."

He should have followed the proverb of Confucius or Fu Manchu, or whatever his name was, that a picture is worth ten thousand words, and aped the American editor who sends out a perfectly blank rejection slip—blank except for the picture of a wastebasket on it.

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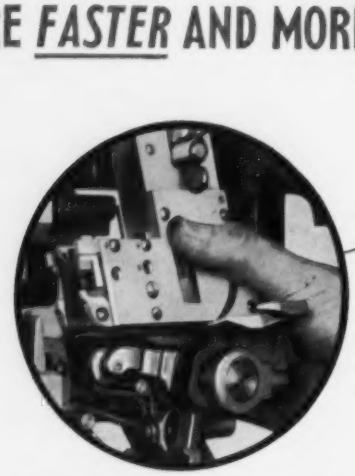
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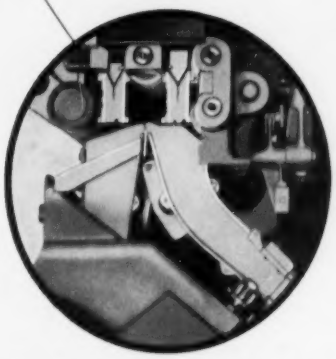
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